















Plate 1.

ST. PAUL'S FROM BANKSIDE.

January 1920.

From an Etching by Miss M. Vigers

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# The Charm of the Country Town.

## Spalding, Lincolnshire.

By Professor A. E. Richardson, F.R.I.B.A.

ENGLISH country towns possess all the idiosyncrasies ascribed to them in eighteenth-century novels, and are equally fascinating in interest, holding one spellbound by directness of statement no less than by slow unravelling of the plot. To approach a country town by train is akin to encountering an old volume in a modern binding—an effect heightened by the name of the town appearing at the station—the label on the book. But if we enter by the high road, Fancy carries us back on her sweeping wings to the past, to the time of horses and wagons, of hostelries, market days, and fairs.

Now, this preamble is intended to focus attention on Spalding in Lincolnshire, ninety-nine miles from Shoreditch Church.

Spalding is entered by four main roads. They come from the south, the east, and the north; there are none across the immense fen to the west. Both southern roads start from Peterborough: one takes the county by the bridge over the Welland at Market Deeping, and the other wanders through Crowland and Cowbit. All along the broad flat roads, with their attendant dykes and twenty-foot drains, the passenger



VIEW OF SPALDING FROM THE WELLAND.

*From a Sketch by Hanslip Fletcher.*

Then let it be the rule for those who desire intimate acquaintance with the smiling features of England to take to the open road; let them journey to the country towns in parties, and engage in talk. A country town approached in this manner by a company of enthusiasts becomes friendly to advances; moreover, two or three people desirous of surprising its secret have a happy knack of assimilating local colour, quality, and flavour; they are also independent of guide-books and staccato information. The leader outlines the history of the town for the benefit of the company; each individual is free to make a discovery; finally they lunch convivially in Pickwickian vein to summarize their adventures. The foregoing is the groundwork of town study; the real enjoyment follows a week or so after the event, when old road-books and curious maps, prints, and descriptions are perused, reviving dormant memories and allowing full scope for dreaming.

Few are unfamiliar with Ogilby's "Britannia Depicta" or "Paterson's Roads." Let those who have never seen these entertaining books procure copies of both excellent works; they will be amused; perhaps they will be regretful; but, willy nilly, they will be transported to the somnolent past.

is overshadowed by majestic clouds: he notices an occasional puff of smoke marking a straight line of railway across the fens; he is relieved to find the interminable perspective of the highway punctuated by little brick inns and a few cottage holdings, and when he enters the market town his first remark invariably is, "How like Holland!" There is a certain reason for this: the neat rows of small brick buildings, interspersed with houses of larger pretensions, the pleasant streets, some cobbled and grass-grown, the Welland running through its centre, with stately trees along the banks, and the masts of diminutive ships, all combine to impart a Netherlandish look. The river with its canals is navigable for small coasting vessels, and large barges can be seen, moored to the bollards of tumbledown quays, discharging oil-cake and cotton-cake or receiving cargoes of vegetables, for this part of England is a busy agricultural centre.

The Welland is the main artery of the town; it was banked in Roman times, and is now spanned by iron railway bridges. (See Mr. Hanslip Fletcher's sketch.) The terraces and isolated mansions on either side of the river form with the rows of trees two stately boulevards meeting at the stone bridge near



the centre of the town. There are old brick walls mellowed by time and weather; and mark the formal shapes of the ancient yews at Ayscough Fee Hall, once the home of Maurice Johnson, who aided in the foundation of the Society of Antiquaries as well as the Gentleman's Society of Spalding, which still exists. These walks and pleasant houses have known many distinguished men, for Newton, Bentley, Pope, Gay, Addison, Stukeley, and Sir Hans Sloane, together with Captain Perry, sometime engineer to Peter the Great, were all members of the local Society. (See illustration of Garden at Ayscough Fee Hall on page 6.)

No town in England can show better specimens of eighteenth-century domestic architecture of all types. There are brick



BREWERY HOUSE, COWBIT.

boxes of narrow frontage standing in close order; dignified mansions such as the one near the church on the Holbeach Road (see illustration), to which wings of later date give breadth, evidence of such alterations appearing in the wreaths over the capitals to the porch. (See illustration below and Plate II.)

Another fine brick house of the 1775 period stands on the Cowbit Bank adjoining Ayscough Fee Hall. The composition of the front elevation is unique in its variety, not the least pleasing feature being the

projecting portico and the Palladian window at the centre (see page 3), a minor idyll of the matured English renaissance.

There are other items of interest on the Cowbit Bank, including wrought-iron railings of unique design, brick piers, porticoes, with a variety of door-hoods; but as an extraordinary



PORCH OF HOUSE ON HOLBEACH ROAD.



DETAIL OF PORCH AT WELLAND HALL.






Plate II.

THREE HOUSES IN HOLBEACH ROAD, SPALDING.

January 1920.



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series of buildings remains to be studied, it is advisable at this juncture to cross the river to investigate the treasures enriching the Welland Bank.

The first design to be studied is that of a late eighteenth-century shop front near the signal cabin, No. 42 Welland Bank, which shows a harmonious relationship of segmental window and sympathetic entablature. The treatment of the consoles and the delicate enrichment to the architrave are especially commendable, as well as the rusticated plinth. (See illustration, page 5.)

Welland Hall is a Georgian mansion of the 1750 period, chiefly remarkable for its solidity no less than for the ornate porch. This building (see pages 2 and 6) reflects the opulence of former residents of the town. The original railings and lamp-holders to the front garden are still in existence, although the oil-lamps have vanished. The building has been long adapted to the needs of a private school, but no vandal hand has marred its original character.

Brewery House, on the Cowbit Bank (page 2), is a building of character; the fine scale of the bay windows is notable, and the contrast of the windows to the bays with the porch and window over is not the least important feature of this elevation. The design belongs to the 1790 period, and as the Brewer's residence the character of the front speaks for itself.

A little farther south on the same Cowbit Bank stands No. 13, a house of the 1765 period, with semicircular bow windows and porch probably added fifty years later. (See illustration, page 4.)

The small Georgian house of the 1730 period on the Welland Bank (see illustration, page 5) is especially suggestive as a prototype for modern buildings of like size.

The pediment in this design expresses the centre and assists the grouping of the dormer windows; the cornice is very slight in detail, and is enriched with a denticular member; the central stack is given duality of expression, and becomes an integral feature of the design.

"Limehurst," another small house on the Welland Bank, shows (page 6) a design of the 1825 period; it is a prim elevation,



HOUSE (1775) ADJOINING AYSCOUGH FEE HALL.

lacking the robust character of the earlier work, but retaining original features, such as the six-panelled door, to show the vitality of local custom.

In addition to carrying houses of the small manor type and detached town residences, the Welland Bank, as it approaches the centre of the town, reveals some inter-

esting examples of local development. An illustration is given of the group of terrace houses, Nos. 29, 28, and 27 Welland Bank, which were apparently intended to be continued if the fenestration speaks correctly. (See illustration, page 5.)

In our itinerary we shall pause for a moment in front of No. 17 Welland Terrace, a fair specimen of the town house in the country town, with a pediment and cornice, the latter enriched with slight modillions: this design belongs to the 1795 phase.

In the main street near the White Hart Hotel there is an interesting building with double porches, the Doric columns to the latter being fluted, and a full entablature with triglyphs and mutules crowning the basement story. This building, which was erected about the year 1830, is now the Savings Bank. (See illustration, page 6.)

Having finished the perambulation of the principal streets of the town and noted the attributes of the houses, it is possible to

carry away some part of its charm and association. We depart from its Georgian sobriety with feelings of respect; we retain some idea of its walled gardens and piers finished with elegant vases. The strength of its local tradition remains firmly impressed in our minds, for we have seen rows of small brick houses on the roads leading out of the town, dated 1825, 1830, and 1850, the majority of which have sashed windows with outside frames and door-pents with respect-



DETAIL OF PORCH.

able consoles. In the past Spalding appears to have gathered the whole talent of this corner of East Anglia to herself, and to have taken of the best; but she had some compassion for the people of Moulton, Holbeach, and Long Sutton. Lynn, being in Norfolk, could look after itself.

There is a subtlety of charm in the expression of English country towns that does not force itself on the notice of the





No. 13 COWBIT.

traveller: the mere tourist misses it altogether. Only the architect and the artist have the power to understand the surprises, the value of trees, lights and shadows, traffic and industry. Alas! a great part of the old-world charm is passing, the gentility of the past is being slowly crowded out of existence—for the pressure of hasty democracy is strong.

What a joy it is to approach a country town by road on a market-day after a long tramp! We meet all sorts of traffic. There are the lumbering vehicles of the carriers; droves of cattle, cows, pigs, and sheep; there is the local omnibus, resplendently black and yellow, piloted by a prosperous charioteer, who holds the reins like a monarch. We see farmers, with their wives, driving high-wheeled gigs, with perhaps a colt tied to the back of the machine, hastening towards their homesteads proudly conscious of their bargain. Small brick cottages dot the roadside as we approach the town. There are pleasant gardens, with fruit-trees in front and at the sides, protected by white wooden palisades. There is the small alehouse with its accompanying horse-trough, four lime-trees, tumbledown barn, stabling for three horses, and outside seats at tables. Finally, before entering the town, we come to the larger type of Georgian house, such as those described above; then the terraces of cottages, beautifully grouped—poised, as it were, in perfect equilibrium without pose. There is the farriery, with the clang of iron on iron, the small corner general-shop, lanes to right and left, with tiny houses and even smaller ornamental gardens. And so we

come to the market centre, and select the "White Horse," the "Black Swan," or whatever hostelry speaks the more eloquently of our dreams.

It is one thing to visit a country town to study forms and to jot down features that please, but quite a different task awaits us if we decide to build on similar lines. The old builders, from the days of the Restoration down to the time when the Corinthians of the Regency ogled pretty women from the tops of stage-coaches, built in a peculiarly restrained manner, as though they thoroughly understood the value of aristocratic insolence. As we study the past, especially from the standpoint of advanced opinion, it appears that for a hundred and fifty years the whole country—no matter how remote the district—was responsive to the demand for tasteful building. There ensued a practical standardization of detail. Each little town took its inspiration from the nearest cathedral city, or, failing that, from London. We can judge of the erudition and keenness of the architect-builders and local carpenters when we see the teachings of the quarto volumes reflected on every side.

How strangely the doctrines of Palladio were construed we are now in a position to understand, for the picture is ready framed for our enjoyment.

The curious thing about these country towns is that the buildings did not always result from the patronage of the aristocrat, neither did the busy architect in every case prepare rendered drawings for the façades of exquisite proportion. The Squirearchy and the Bourgeoisie likewise shared ambitions to



SHOP FRONT, No. 42 WELLAND BANK.





SMALL GEORGIAN HOUSE, WELLAND BANK (1730 PERIOD).

be considered in the fashion, and this they achieved through the medium of bricks and mortar combined with an instinct for good taste. The tale of eighteenth-century England is to be read in any old town. The distinctive levels of society can be noted at leisure; sometimes they serve even to this day. There are the great middle-class mansions, some with stone dressings, porches of Gargantuan proportions, immense stable-doors, and heavy lamp-holders. Formerly the homes of prosperous brewers or maltsters whose descendants have long since graced the peerage, now they house the wealthy solicitor who is a prominent figure for miles around. Some of them have come into the hands of architects, who live in them and use them lovingly. There is the fine Adam-period house where the three maiden ladies live, distantly related—let it be told with bated breath—to a member of the Irish peerage. It is a fine house admired by everybody; even the postman who carries the letters and parcels to that dainty front entrance feels the better for the privilege. The three maiden ladies have an eye for architecture, but in the main they merely look upon their house as a sort of waiting-room to the church. Another sort of house we all know—it was built at the close of the eighteenth century. It has two segmental bow windows, delicate shallow eaves with panelled soffit, and the heads of lions to the half-round gutter. The door is

substantial. Two rather attenuated Doric columns mark the entry, the space between being filled with reeded pilasters and side-lights to the panelled door. The sphinx-headed door-knocker has seen many changes since the two gentle French ladies—refugees from the Terror—timidly opened a seminary for young ladies under the slated roof. Wonder of wonders, it is still a school for young ladies, and that round window at the side is the Kindergarten-room. And so we could travel together, studying and sampling the rich aroma of the past, admiring the whims and ambitions of those who have preceded us, noting the comfortable houses of eighteenth-century lawyers, merchants, and squires, who gratified their personal tastes for mahogany, plate, china, gardening, good cookery, and port. The chief architect and directing power of these old towns is revealed in the period itself. The cause can be explained; the result is more inexplicable. No one can affirm, even after making allowance for the state of England during the reign of the Georges, that the Arts then

attained perfection; but of one thing we are certain, the general standard of taste was high. Many a laugh was raised by the wits against the aspirations to taste of the tradesmen who had a feeling for chinoiserie and girandoles; yet these despised members of society spent their hard-earned guineas in building



Nos. 29, 28 &amp; 27 WELLAND BANK TERRACE.



the houses we of a later day covet for our own use. To the exacting demands of modern conditions it may appear an almost impossible task to attempt to resuscitate the domestic architecture of the past, eighteenth-century or otherwise. There are some who opine that we must attempt something entirely new—that the public, long suffering at the hands of architects, is entitled to a new style. There is another side to the argument which bears directly upon both aspects of the problem. At the present time we are realizing the importance of insular tradition—no longer do we look upon the exemplars as likely to provide



WELLAND HALL.

towns; in which respect Spalding is certainly as typical as any other town of the mode of building in which the modern spirit has been made clearly manifest, expressing unmistakably the newly acquired feeling of security and prosperity.

Surely the charm of the English country town, no less than that of the English village, sinks into our minds and souls and helps to make us what we are—helps us to realize, as the designers of recruiting posters of the old unhappy days of yesteryear

were prompt to see, that we live in a country that is worth fighting for. And is not this action reciprocal? Our an-



"LIMEHURST," WELLAND BANK.



THE SAVINGS BANK.

copy. Our studies go deeper than mere play-acting. Rather we would understand the human proportions of doors and windows, the simple rendering of brickwork—without doubt the principal and perhaps the most suitable of building materials in this country.

We are eager to understand both cause and effect; and if reference to the gems in the national treasury will assist, we should avail ourselves of motifs both practical and essentially modern in spirit.

These conditions are fulfilled to admiration in most of our respectably aged English country

cestors of two centuries ago put their hearts into this work, and how strongly their ideas of home react upon us!

It is, then, no mere idle sentimental tour that we have taken through this typical English country town of Spalding. Sentiment, if it be genuine, and not merely sentimentality, which is a sorry mockery of the real thing, is, indeed, never idle. It leavens the national character, inspiring it no less to noble deeds than to homely virtues. And, with the wealth of beautiful, though comparatively humble, building before them, how can men build meanly?



GARDEN AT AYSCOUGH FEE HALL.



# The School of Oriental Studies, London Institution.

THIS school is in Finsbury Circus, in the City of London. It was established by Royal Charter in June 1916.

The aims of the school may be summarized briefly as follows: (i) To provide a great University centre for Oriental and African studies and research; (ii) to provide training in languages, literature, history, religions and customs, for military and civil officers of Government, and for any other persons about to proceed to Africa and the East for commercial or other enterprises.

The school was created as the outcome of the reports of two Government committees, and is intended to provide London with a centre for Oriental teaching adequate to the needs of the metropolis and of the Empire, and one that will remove the reproach that London has hitherto been without an institution comparable to the Oriental Schools of Paris, Berlin, and Petrograd.

There is no reason why the London Oriental School should

not equal if not surpass in efficiency the similar schools abroad that have earned high reputation by their promotion of the study of the East; for the London scheme of studies, as outlined by the Reay Committee, is both extensive and ambitious. In the founding of this school it has been at last recognized that something practical should be done to bring the East nearer to us—to come into closer intellectual association with it. Britain's commercial interests in the vast regions which she governs in the Near East, India, the Far East, and Africa, are obviously enormous. By promoting the study not only of the languages, but also of the history, customs, and religions of the Orient, this school may well hope to bridge the gulf that yawns so prodigiously between East and West. The modern scheme of training includes the teaching of Turkish, Arabic, Persian, Hindustani, Bengali, Tamil, and other Indian dialects, Malay, Chinese, Japanese, and, among the African dialects, Swahili and Hausa.

Adequate buildings were provided for the school by Government under the London Institution (Transfer) Act of 1912,



THE LIBRARY.

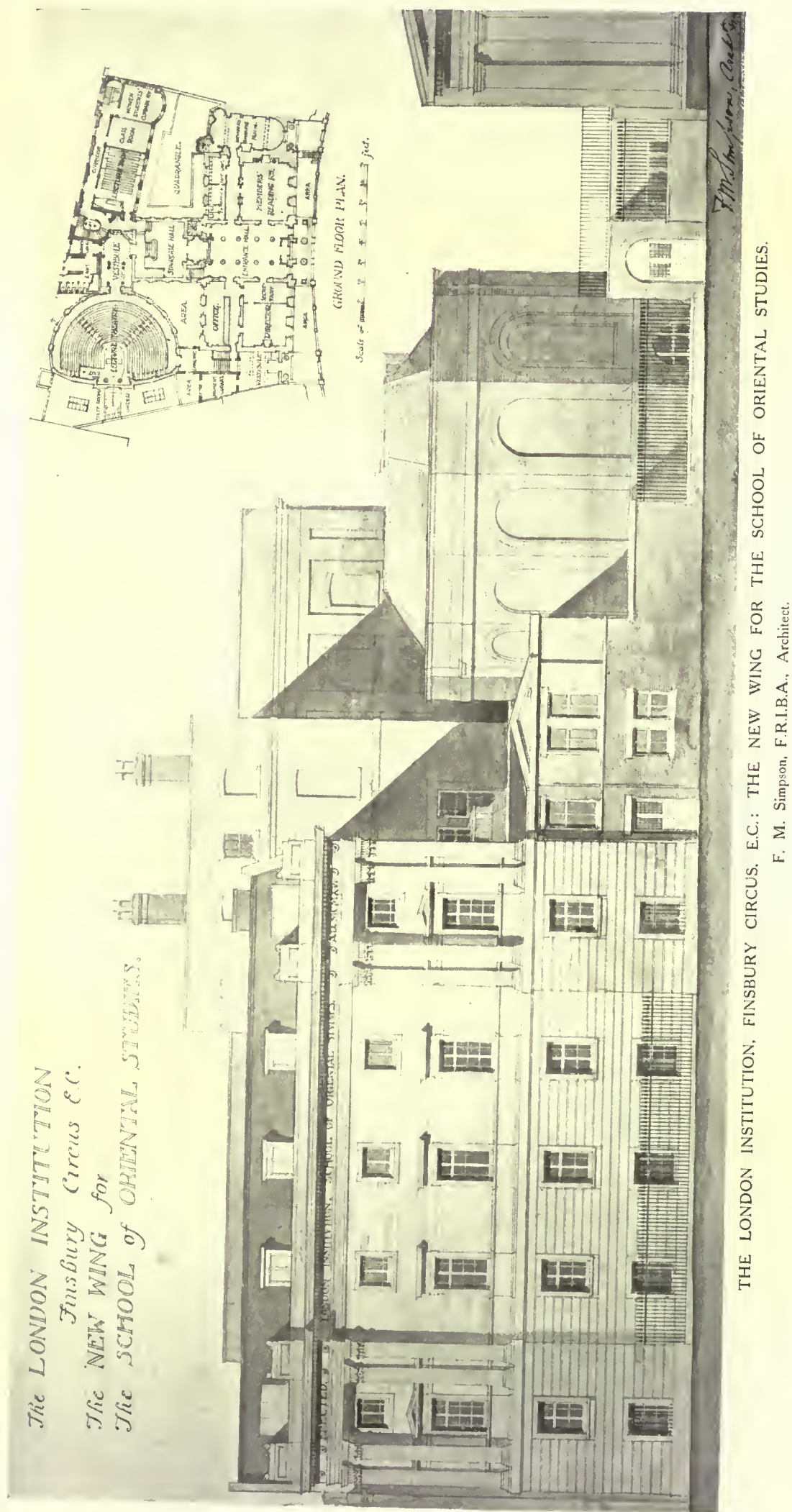


and the sum of £25,000 required for the alteration and extension of the buildings of the London Institution for the purposes of the school was voted by Parliament.

The area of the site is about 20,800 sq. ft. The London Institution, now occupied by the school, was built a hundred years ago. This old building has been considerably altered and adapted internally to suit its new purpose, and a large addition has been built on to it, forming a new wing, which contains the classrooms of the school.

The original main building, which has been redecorated, contains on the ground floor a fine columned entrance hall, 40 ft. by 27 ft., to the left of which are the office, director's room, and secretary's room, and to the right two rooms for the present use of the "continuing members" of the old institution, and a members' and staff lavatory.

The range of columns at each side of the entrance hall is spaced like the front peristyles of Ionic temples in Asia Minor: the central intercolumniation being the widest, the side bays narrowing in proportion. Immediately behind the entrance hall is a large and well-lighted staircase hall, 28 ft. by 24 ft., from which there is direct access to the new wing and to the large lecture theatre. On the ceiling of the hall Mr. Simpson discovered the original decoration of 100 years ago—cream flowers on a blue ground—and had them restored. The principal staircase leads to the library, one of the finest rooms of its kind in England, which occupies the whole of the first floor of the main block of the original building, and covers a space 98 ft. by 42 ft. and is 28 ft. in height. The flights of the main staircase originally branched right and left. Mr. Simpson had to sweep away, with regret, the flight on one side in order to obtain communication on the first floor between the old building and the new wing. Along the sides of the library (in which a new fire-resisting floor was laid, with new oak boards on top) are recesses lined with bookcases, and in the corners four small rooms for the librarian and his staff, or for special work. The library has an entirely new scheme of decoration; the wreaths on the frieze are additions. An upper tier of bookcases in the gallery, which hid entirely the main cornice of the room and spoilt its pro-





portions, was swept away. The painted enrichments on mouldings and other portions are based on existing remains of colour on the Parthenon and Propylæa, Athens. Above the recesses and corner rooms is a wide gallery, at the level of the second floor, which runs all round the room, also lined with book-cases. This gallery is reached direct from the library by a spiral staircase, and also by a small private staircase from the first floor landing of the principal staircase. The private staircase also provides access to the committee-room and women's staff-room on the second floor, and to the caretaker's quarters on the third floor. In the basement of the main building are the men students' common-room, luncheon-room (with kitchen, etc., alongside), lavatories, lockers, etc.

The lecture theatre, which is part of the original design, is stately and well proportioned, 64 ft. in width, approximately semi-elliptical in form, and with seats rising in tiers accommodating about five hundred persons. It is exceedingly well lighted by a single circular lantern, which, when required, can be darkened by a specially fitted black blind. The main approach to the theatre was very narrow and cramped, and has been doubled in width and entirely remodelled. An

entirely new entrance has also been built in the corner, to the south-west of the main building, leading direct from Finsbury Circus, with large vestibule, porter's box, cloak-room, etc. This entrance is so arranged that the theatre, when desired, can be cut off entirely from the rest of the building, so as to enable it to be used, with the consent of the governing body, for lectures, meetings, etc., by bodies having no direct connexion with the school. In addition to these two entrances there is a new emergency exit to Eldon Street. At the back of the theatre, on its "well" level, are two rooms for the teaching staff of the school, approached from the main building and opening into the theatre by a door from each room. These doors give the lecturers access to the theatre, and would also provide additional exit in case of fire.

The teaching work of the school will be carried on entirely in the new wing, save for lectures in the lecture theatre and reading in the library.

The new wing has been built on the old garden of the institution, behind the main building and attached to it. It faces Eldon Street to the north and a courtyard to the south, and consists of a sub-basement, containing the heating



TOP OF STAIRCASE.



chamber, coal cellars, book store, etc.; a basement, the windows of which are above the level of the ground outside; and four floors above. It is reached from the main building, at the basement level from the lower hall, under the principal staircase; at the ground-floor level from the staircase hall, as already mentioned; and at the first-floor level from a landing which is a continuation of the first-floor landing of the principal staircase.

The original old fittings in the main building are exceedingly good and interesting. Most were covered by coats of paint, all of which have been removed and repolished, so that the material, in many cases lead, shows.

On each floor of the new wing is a corridor along its entire length, facing Eldon Street, which gives access to the classrooms and has a staircase at each end. As regards the elevation of the new wing facing Eldon Street, there is only a corridor, with a staircase at each end, along this front. The windows consequently could be few and comparatively small. Few fronts in the City can show so large a proportion of plain wall to window. The western staircase, i.e., the one approached direct from the main building, is the more important, and contains a passenger lift which serves all floors. From this lift direct access is also obtained to the committee-room, on the second floor of the main building, through a private lobby and cloakroom.

All the classrooms in the new wing, seventeen in number, face the courtyard, partly to avoid the noise from Eldon Street, and partly to give them a southern aspect. The basement, first, second, and third floors, each contain four rooms, about 21 ft. by 15 ft. 6 in. Two rooms on each floor are fitted as small lecture-rooms and two as seminar-rooms. On the ground floor is the lecture-room, 32 ft. by 21 ft., with seating accommodation for seventy. By the aid of a sliding

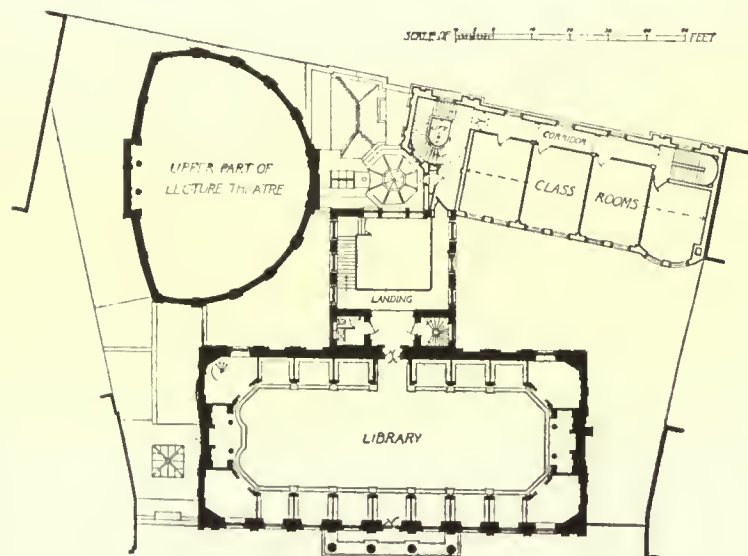
partition at the end, however, the seminar-room beyond can be thrown into the lecture-room, increasing the accommodation to about a hundred and ten. The lecture-room has a raised platform for the lecturer, a double blackboard, and a lantern screen.

At the end of the wing on the ground floor is the women students' common-room; their cloakroom and lavatories are on the same floor at the back of the main building.

The London Institution Building was designed and erected by the architect William Brooks (father of Shirley Brooks, for many years editor of "Punch") in 1815-19. It is a good example of the "Greek Revival" of a hundred years ago, and contains some beautiful detail, especially in the old fittings, mostly of lead. The lamps have been fitted for electric lights. In the numerous alterations which have now been made to the original building to fit it for the use of the School of Oriental Studies, care has been taken to retain the old design as far as possible intact, and to make the necessary alterations in the same style as and in harmony with the earlier work. The original front to Finsbury Circus remains untouched, except for the new title over the entrance portico. Special attention has been paid to the redecoration inside the entrance hall, staircase



ENTRANCE HALL.



PLAN OF FIRST FLOOR.

hall, lecture theatre, and library. The new wing has been designed to be in keeping with the main building, both as regards the internal finishings and the outside Portland-stone front to Eldon Street. All additions, alterations, and redecoration were designed by and carried out under the superintendence of the architect, Mr. F. M. Simpson, F.R.I.B.A.

Among the contractors concerned in the work were J. W. Jerram, who executed all redecoration work; Arlesey Brick Co., bricks; Dorman, Long & Co., steel work; the Kleine Syndicate, fireproof erections; Jackson & Sons, plaster work; the Bostwick Gate Co., gates, railings, etc.; Carter & Co., terrazzo work; and Tubbs & Farey, relacquering work.





The Entrance, looking from Fruit Garden.



The Terrace Front.

Plate III.

January 1920.

"EYFORD," GLOUCESTERSHIRE.

Guy Dawber, F.R.I.B.A., Architect.





## “Eyford,” Gloucestershire.

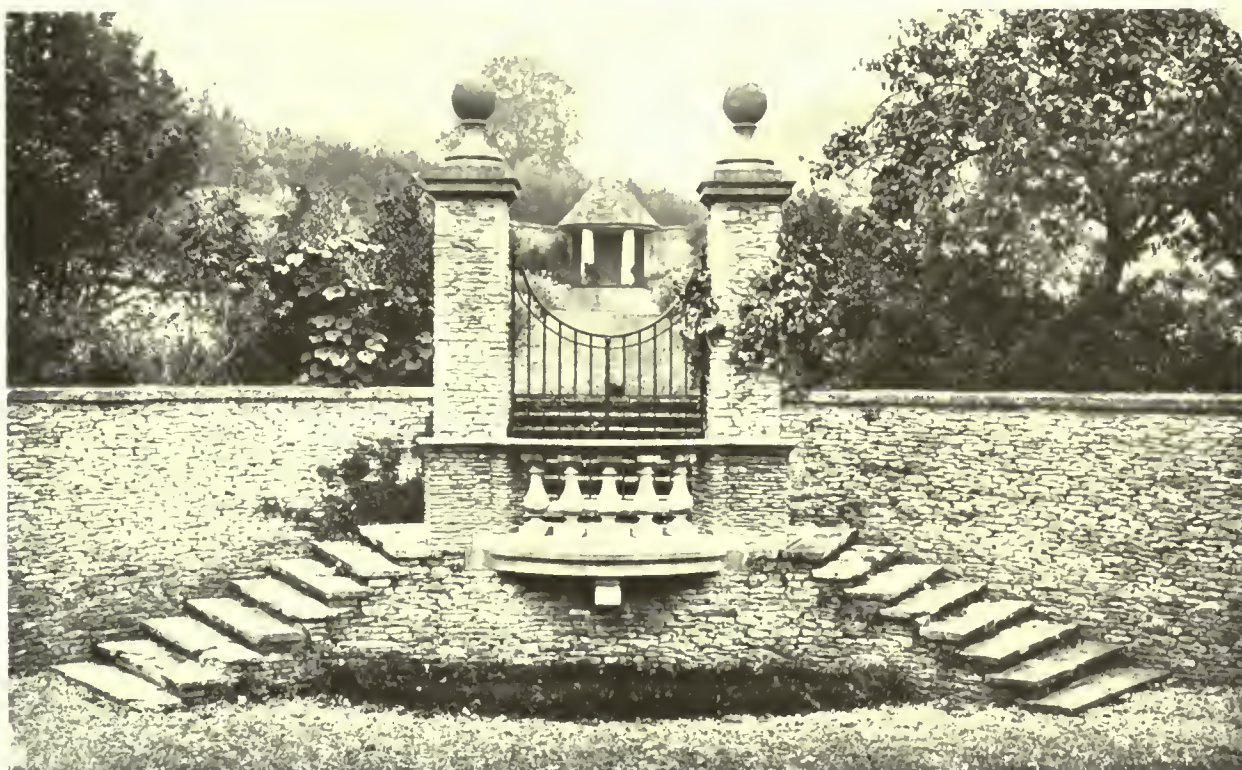
“EYFORD” was built some seven or eight years ago, almost on the site of an older house erected half a century ago, so that much of the weathered material was available for the newer house.

It is situated in the heart of the Cotswold country, high up on rising ground, commanding a great stretch of landscape to the south.

The older house, though very well built, was dull and unin-

On the north side, between the forecourt and fruit garden, the road to the stables passes, and is partly sunk, with steps down to it and up again through iron gates, as shown in the photographs, into a long turf path, bordered by herbaceous flowers, terminating in a summer-house—making a charming vista when looking out from the front entrance.

One of the advantages of building on an old site is that generally there is timber. Here there were very many



STEPS AND GATEWAY TO FRONT GARDEN.

teresting—a great gaunt structure, with long central corridor cutting the building absolutely into two halves. It was impossible to remodel it in any way, so the present house was built in its place.

The gardens, terraces, entrance court, and approaches were all re-planned and re-laid out, and as the hedges and gardens grow up they will complete a very pleasant home.

beautiful trees: indeed, several had to be cut down to make way for the new arrangements of gardens.

The house is built of local stone, and is covered with the well-known Eyford stone slates, made and quarried on the estate. They are thick and rough in texture, and look exceedingly well. Of late years there has been a tendency to get these slates thin and smooth and with neatly squared edges—an



GENERAL VIEW OF “EYFORD” FROM THE SOUTH-WEST.





ELEVATION FROM THE TERRACE.

absolutely wrong treatment of material, and giving a quite different appearance to the roof.

Internally the house calls for no special comment. The plan is straightforward and simple: it is frankly treated in a conven-

tional manner, with a classical feeling in the arrangement of fireplaces, wall spacing, and so on. The result is a sensible and at the same time dignified country house.

Only one interior view is given—that of the hall (see below).



INTERIOR OF HALL.





WEST ELEVATION, SHOWING GARDEN.

and this may be said to strike the keynote of the general style of the interior. Formal without frigidity, it suggests, as a hall should, a slightly formal welcome, and affords a true foretaste of the elegance and comfort to be found in the inner apartments to which it is as it were the preface or the overture. The overdoor mouldings are perhaps

slightly too heavy. The flanking pillars lend considerable dignity to the central staircase.

Mr. Guy Dawber, F.R.I.B.A., was the architect, and the work was carried out by Messrs. Walker and Slater, of Derby, the general building contractors; the heating and sanitation by Messrs. Dent and Hellyer, of London.

## Some Examples of Modern Memorials.—I.

By Walter H. Godfrey, F.S.A.

MODERN art falls to be discussed in terms of personality. It surely will not always be so, but ever since the advent of the Renaissance the personality of the individual artist has been an increasing factor in the production of art. During the mediæval period personality was almost wholly merged in the vigorous and constant stream of inspiration that flowed from the Church, and even after the great change in the orientation of thought which led men to seek a fresh impetus from Classic sources, the individual's share in the new achievement was not greater than that which could be claimed by the general movement of the times. Nowadays, however, since the nations have largely lost their art-consciousness, and have not yet found it again, we are entirely dependent on the personality of single artists or small groups of craftsmen; for in default of the compelling force of a true art-epoch we have to fall back upon a study of the past and watch the reaction of one style after another on our contemporaries. Each man is like a lonely ship—one solitary sail of a dispersed fleet—and makes his own adventurous quest on the waters that most attract him. Some day, perhaps not far distant, each wandering barque will feel the pressure of a common favouring breeze, and all will find themselves in company again, pursuing one and the same goal.

Whenever the modern artist fails, as is not seldom, to bring to birth a satisfying and beautiful result, we shall not be wrong in blaming him less than the times in which he lives. The artist is no subtle thinker, no adept at self-analysis; he is seeking the means of expression, directly, emotionally, and he needs a

full diet which the present day denies him. In a state of semi-starvation his emotions fly to the works of every and any master for the nutriment which the life of his fellows cannot afford him; but since he can seldom reason safely about his work or his environment, he imagines that each of his quests is a reflection of a genuinely modern aim. He is right only in so far as the diversity of his own and his brother artists' ambitions reflects the uncertainty of current convictions and the absence of an articulate purpose in Society.

But, putting aside, with the irrepressible irreverence of the critic, the expressed aims of modern artists, we may find in their excursions into various styles much that is pleasing, much that is quite beautiful, and an aggregate of good work that gives fair promise for the future when our hearts have learned to beat in time. Modern education, hopelessly bad as it is, has not been altogether in vain. We have all learned something of what the world is capable of doing at its best; a thousand hands and brains have been at work, turning over and sifting the countless art products of all the ages, and men are finding out much about the principles of design. We are all learning hard, we are discovering painfully the elementary canons of taste, we are paying big prices in sale-rooms for objects our fathers would have destroyed, and sometimes we are pausing to admire them for their own sake. All this is having a real and noticeable effect. The commercial art of the country is showing signs of an appreciation of a higher standard of excellence. And be assured that until the commercial work—the bulk of the nation's





MEMORIAL TO RANDOLPH CALDECOTT IN CRYPT  
OF ST. PAUL'S CATHEDRAL.

Alfred Gilbert, Sculptor.

purchases—improves, and reaches some intelligent appreciation of its purpose, the superior artist will have no real success. You cannot have peaks where there are no mountains.

To show that there is a general awakening to the elementary needs of good design, a few examples of modern work have been collected (almost at random) and illustrated here. It would be invidious to particularize on their merits; it is obvious that they represent a very small proportion of the work of numerous busy studios. The influence of the simple direct methods and carefully devised lettering of historical examples is obvious in many of them, and they afford welcome evidence that both architects and craftsmen are beginning in the right way—by the careful study of first principles—and that their efforts are not without public recognition.

In taking a general view of modern work, however, it is very clear that we have a long way to travel before we can hope to reach any general co-ordinated style which will stand for the present age. Not that we may not compass that long journey in a very brief space of time, for the genuine art-impulse prefers

to descend like a flash of lightning, and disdains the slow evolution of natural processes. But, though the time is not yet when we may see all the threads worked into the one great woven tapestry which we call "style," there are men at work who would in altered times be worthy to fill the position of master-craftsmen. Perhaps chief among these, notwithstanding his voluntary exile from England, stands the figure of Alfred Gilbert. To many his name speaks of an almost remote past, yet those who have had the privilege of meeting this great artist in his studios in Bruges and Brussels know and rejoice that he is still well and vigorous, and that his hand has lost none of its cunning. Gilbert is one of those artists—rare in modern times—whose imagination soars to the highest realm of poetry and imagery, and who at the same time is a master of practical craftsmanship and a gifted student of architectural forms. His knowledge and love of architecture, of its conventions, its processes, the details of its structure and the functions of its mouldings, give to his work an admirable sanity, and keep clean and wholesome the flights of his fancy without checking its exuberance. It is this that has given him his wonderful insight into the requisite elements of memorial sculpture. He has seized with unerring instinct the one essential fact that the act of raising a memorial is a hallowed one. Sorrow, pride, affection, and the mortal desire for immortality, meet together in the wish to memorialize the dead. The vulgar scoff at so hackneyed a human incident; the callous deride the excess of our tenderness or our panegyric; the shopman with his tongue in his cheek offers us his funeral wares, and profits by our pain. But Alfred Gilbert is no merchant of the funeral urn.



HEADSTONE.

Designed by Ernest G. Gillick.



Each occasion of mourning is unique to him, as it is to the mourner. The experiences common to all the race are as if they were not until each of us is touched by his own personal trial, and the artist who feels this truth is straightway in creative mood. The memorial appears to him a sacred command, an imperative need to give expression to our homage to the life that has gone. Hence the reverent beauty in Gilbert's memorial to Henry Fawcett in Westminster Abbey and to R. Caldecott in St. Paul's Cathedral. The symbolic figures in the former and the dainty child in the latter are not merely bits of exquisite imagery and artistry, they are completely fitting tributes to the men in whose honour they stand; and the architectural setting, in each case so different, is in both a triumph in its own way. Much hasty criticism of Gilbert's architecture has been heard, similar to that bestowed on many another sculptor whose abilities enable him to create an architectural composition. Posterity will, I think, reckon little of these detractors, and will find nothing but grace and charm in these works of simple inspiration.

I have dwelt on Alfred Gilbert's work because it appears to me that he points the way to the goal which we would all fain seek. The memorial tablet, the finely lettered inscription on marble or brass, even the altar tomb with its dignified recumbent effigy, can be obtained by those who will place the work in a studio where enthusiastic and skilful craftsmen are found. But a step higher, and our quest becomes difficult. Symbolism has become a lost art; and Imagery, even when fair herself, is housed in strange temples. Something is lacking, and that something has more to do with the heart than with the brain or the hand.



HEADSTONE.

Designed by Ernest G. Gillick.

and his friends in a little composition in low relief is shown to be quite in keeping with traditional forms. The graceful and simple lines of the two stones show by their success the wide opportunities which are being lost through indifference. One can understand the sculptor's reluctance to condemn the products of his own travail to stand cheek by jowl with the

banalities of the monumental mason in our modern cemeteries. But in many a quiet country churchyard the artist may find a setting for a rare tribute to the dead, and even in the cemetery a loyal devotion to the duty inherent in memorial sculpture may triumph over the depressing character of the surroundings. It is probable, however, that not until we re-plan with skill and loving care the ground set apart for our dead, shall we induce the artist to enter this neglected arena.

On the whole the outlook for art, and for memorial art in particular, is far from



BRONZE TABLET.

Executed by Martyn, Cheltenham.

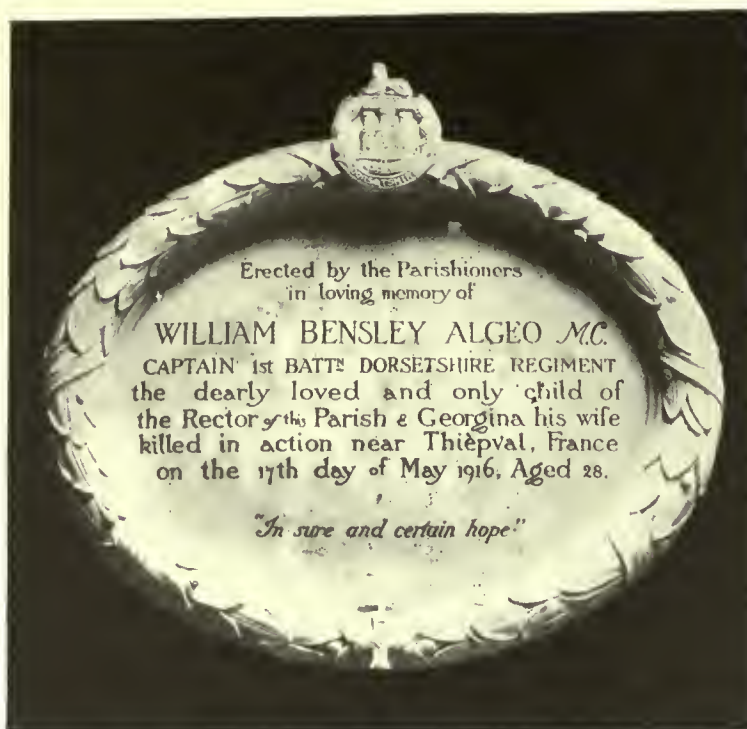


discouraging. The Philistine is still in evidence, but he no longer occupies an entrenched camp. Entry has been made into so many of his strongholds that he has already been forced out into the open, and is becoming somewhat ashamed of his nakedness. His chief allies are the strong forces of materialism that threaten to undermine the fair structures of human idealism. Where wages are a theme of greater interest than the quality of workmanship, there the flower of inspiration dies. But though, for the moment, the bad genii appear to cloud the heavens with the multitude of their wings, a greater host prepares to defeat them, and the purifying influence of the Great War will effect as signal a triumph as ever attended the production of the magic seal of Solomon.

This and a further article are supplementary to a series (July to October issues) dealing succinctly with memorials of various types and of different periods. In the

illustrations it has not been always possible to state with certainty the material from which the memorial has been shaped. Usually the character of the design is a fairly clear indication of the substance in which it is wrought, the craftsman's hand no less than the dyer's, though in a very different way, being "subdued to what it works in," the medium affecting the method. Often, of course, there is a combination of two or more materials. For example, in Mr. Alfred Gilbert's beautiful memorial to Randolph Caldecott, of which the illustration (see page 14) has been reproduced, by courteous permission of the publishers, from Mr. Lawrence Weaver's book on "Memorials and Monuments," the figure is of painted bronze set in grey marble: but such facts cannot

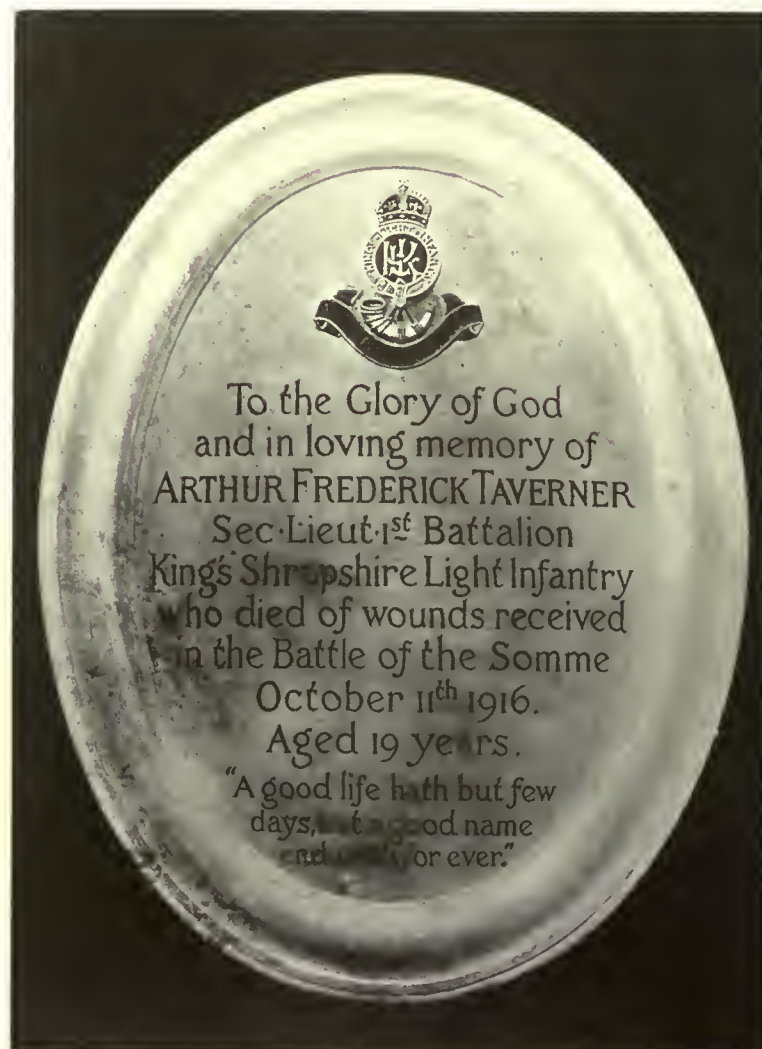
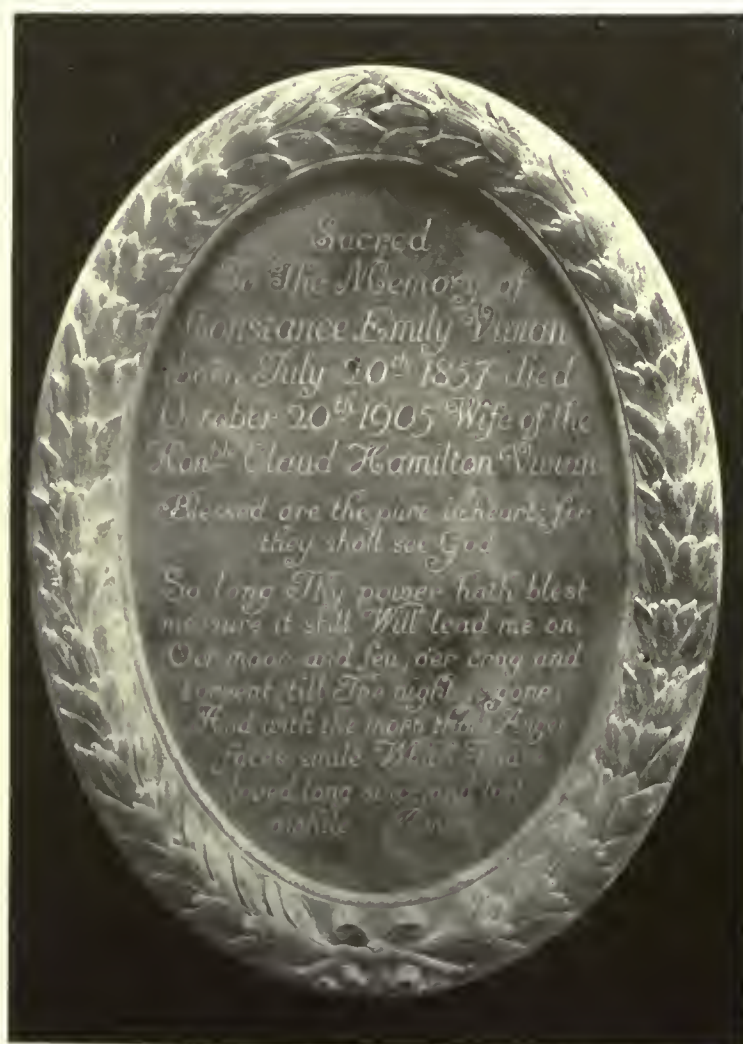
be explicitly inferred from a photograph. This fine memorial to an eminent artist has been placed in the crypt of St. Paul's Cathedral.



TABLET IN STUDLAND PARISH CHURCH.

By E. Farley Cobb, A.R.I.B.A.

Executed by J. Daymond and Son.



TABLETS IN ALABASTER (LEFT) AND MARBLE (RIGHT).

Executed by Farmer and Brindley.

# Decoration & Furniture in England during the 17th and 18th Centuries.

## INTRODUCTORY.



*NOT all the ingredients of a home are comprehended in building and planting; and, house and pleasure having been contrived, remains that rare pleasure of filling the casket with its treasures.*

*We will invent occasion to visit, weigh, and critically examine the merits of former productions—our aim to borrow and perfect, and to create anew if we are not abashed. In one fine house the prudent architect has blanned impressively: on entering, the eye is gratified by a spacious hall, and lights upon a staircase ample in proportions and easy of ascent, following the sinuous glistening curve of handrail and answering dado: above, the walls are painted “en grisaille,” rising to the dim ceiling, where, under a painted dome, gay putti sport with bright macaws, or peer at the scene below over a carved balustrade. That pillared dome, rare cupola, and glimpse of sky, are but painter’s artifice; yet the eye is held enchanted. To our left a pair of doors, widely spaced, flank a handsome table fraught with a top of rare marble or armorial scagliola; and above, a mirror—high and wide, and glazed as if with crystal, enframed in gesso finely wrought, and topped with scrolls and aureated mask—reflects the scene, fitfully enlivened with more transitory beauties. Bright tongues of flame leap within their frame of variegated alabaster, irradiate the hearth, and glint on polished fire-dogs, bright as silver. A noble bust of Nero or Vitellius is admirably placed, a portrait gazes from the walls its sitter edified. A pause—hat, coat, and clouded cane resigned—and we are ushered in!*

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Plate IV. January 1920.

PANEL OF LAMBETH TAPESTRY: A SCENE FROM THE STORY OF TROY, CIRCA 1670-1680.  
*Victoria and Albert Museum.*

Photo: V. and A. M.



# Decoration and Furniture

## From the Restoration to the Regency.

By Ingleson C. Goodison.

IN some quiet environ of London, or perhaps within sight and sound of Piccadilly, one may encounter a grand old house, dating from the seventeenth or the eighteenth century, which still preserves evidence of the obvious and intimate relationship between architecture and decoration. Spacious staircases and lofty salons answer to the imposing grandeur of a stone façade: fine furniture is nobly posed; brilliant pictures and tall mirrors grace the walls; rich carpets subdue each footfall.

The house and its contents may crystallize a period, incarnate a fashion, or witness the changeful march of two centuries. Here one may pause in admiration of some exquisite specimen of the carver's or chaser's art—a panel of Mortlake or *petit-point*, a chiselled sconce perhaps by Lamerie, a service of gay Battersea enamel, a miniature by Hilliard or Cosway, a bloomy pastel in a carved frame.

Art, in that fortunate period, was active over a very wide range, and it is hard to say in which domain it reached the zenith of its excellence. The buildings of Inigo Jones or Wren, the carvings of Grinling Gibbons, furniture of Marot, metalwork of Tijou, a noble full-length by Van Dyck, Lely's soft-eyed languorous beauties, a clock by Knibb or Daniel Quare, a crystal chandelier, a door-lock of pierced and gilded brass—all were masterpieces. What, then, shall we declare of the conjoint effect of so much excellence?

During the whole course of two centuries it shall be hard to affirm which was the golden epoch—the most brilliant period of the decorative arts in Great Britain. The difficulty of examining an unbroken series representative of the wide range embraced by the subject, and the fact that this is a branch neglected by the art-historian, renders obligatory the collection of all available material. A review, however imperfect, of the decorative arts in

England during the seventeenth and eighteenth centuries will help us to realize anew the wealth of our artistic patrimony.

At the opening of the seventeenth century, which coincides with the accession of James I (1603) and the beginning of the Stuart dynasty in England, the prevailing style for half a century was merely a sequel to that inaugurated under the vigorous rule of Elizabeth. Oak was the predominant material for decorative

woodwork, though panelling of deal—then considered a rather exotic and precious wood—was not unknown, in some instances decorated with colour, distemper being the medium generally employed. In both materials wall-lining took the form of thin and narrow framing, enclosing small oblong adzed panels delicately moulded, and, where oak was used, exhibiting fine "tortoiseshell" markings of the grain, monotony being avoided in the case of larger apartments by the use of alternate rows of upright and horizontal or arcaded panels, and by dividing the surface into bays with pilasters ornamented with flutes and incuse strapwork, a sense of greater relief being obtained by the application of fret-cut ornaments, raised "jewelling," and balustered or pendant-shaped half-turnings. Minor doors were small and low, their panels aligned with those of the surrounding woodwork, from which they were frequently distinguished only by their hanging and striking stiles and top-rail,

the first-named bearing the characteristic H and H<sub>L</sub>, or "frog" hinges of tinned-wrought-iron, affixed with nails. Attention was concentrated upon important doorcases, internal "porches," and chimneypieces, whereon the whole armoury of the immigrant and native craftsmen was directed—grotesques, terms, strapwork, "cuirs," obelisks, pierced cresting, giant gadrooning, and rustication—adopted from the current German and Flemish pattern-books of Dietterlin and De Vries.



Property of F. C. Harper, Esq.

PICTURE-FRAME OF CARVED LIMEWOOD BY GRINLING GIBBONS.



It cannot be denied that these effects were rich, racy, and picturesque. The period was formative, a version of a version, which rushes us far beyond "that milestone of architectural history, the Banqueting House, Whitehall," a true exotic at the period to which we are arrived. This will be better apprehended if we turn for a moment to current exemplars—like Blickling Hall, Norfolk, the Abbot's Hospital, Guildford, or Rawdon House at Hoddesdon, or the earlier houses of Chastleton, Bramshill, and Knole—which exhibit all the characteristic features of Jacobean architecture and internal adornment. At the last-named are preserved superb examples of contemporary furnishings, attesting the high standard of domestic comfort and amenity in rich upholstery and superb decorative accessories. Long galleries and imposing rooms are ceiled with ornamental plaster, and filled with pictures and fine hangings of tapestry: windows are rich with armorial glass: a staircase is decorated *en grisaille*; the bedrooms are equipped with tall beds of state magnificently draped; settees, chairs, stools, wear their splendid livery of velvet, damask, or brocade; and groups of silver furniture—tables, mirrors, gueridons, sconces, a complete toilet-service of the same precious metal—attest advanced civilization under Stuart rule.

James the First endeavoured to promote sericulture, "silkomania" being a prevailing European distemper, and a glorious page in the annals of British art was opened with the foundation of tapestry works at Mortlake, under the direction of Sir Francis Crane. No doubt the ambitions of James were stirred by the example of Henry IV of France, at this time founding the artistic workshops of the Louvre and Gobelins, magnificently endowing French art and, incidentally, our own. At Mortlake the management was entrusted to Philip de Maecht, Francis Cleyn being appointed art director, while Flemish low-warp weavers were secretly imported from France, fifty arriving by 1620, when the first subject—a series of nine pieces from sixteenth-century cartoons, representing the fabulous story of Vulcan and Venus—was commenced, and completed in two years.

The portraits of this age were conventional and highly decorative, many still painted upon panel, and set in elaborately carved frames, the chief artists being Paul Van Somer, Cornelius Janssen, and Daniel Mytens; while, in miniature, Peter Oliver worthily continued the practice of his renowned father. The art of decorative painting was pursued by the before-mentioned

Francis Cleyn, who had been in the service of King James's brother-in-law, King Christian IV of Denmark. He excelled in "histories and grotesques," and executed many painted ceilings, which have not survived, at Somerset (or Denmark) House, Bolsover, Stonepark, Wimbledon and Carew Houses, etc., and at Holland House, Kensington, where his proficiency may be witnessed to this day. Reference has been made to his connexion with the tapestries of Mortlake, suits entitled "Hero and Leander" and "The Horses" being worked from his cartoons.

The patronage of James's spouse, Anne of Denmark, for the Arts, and particularly those appertaining to the drama, was liberal, and a good measure of Inigo Jones's success at the Court may be attributed to the opportunities afforded by her tastes and the skill he displayed in contriving the scenery of

those masques and plays which, with the progresses of James I, administered to the pleasures and fostered the special genius of the age. If we can credit the attribution of a fine "Portrait of a Man" at Zion House to Inigo Jones, he was a painter of no mean abilities, and, while the nature of his services to King Christian IV, in Denmark, has not transpired, it is recorded that he was employed as art agent abroad for that ardent collector, Thomas Howard, Earl of Arundel, to whom England is indebted for her first lesson in *virtu*.

King James's eldest son, Henry, Prince of Wales, was early distinguished by a love of the Arts, and laid the foundation of that marvellous collection which his brother completed. The

untimely death of the young prince in 1612 put an end to the brilliance he displayed and the liberal patronage promised by his tastes. "A prince who patronizes the Arts," writes Walpole, "and can distinguish abilities, enriches his country, and is at once generous and an economist." These virtues were shared to their fullest extent by his brother Charles, and, to cite Walpole again, "the accession of this prince was the first era of real taste in England": he "easily comprehended almost all kinds of art that either were for delight or of a public use," writes Lilly; and Walpole concludes, "the art of reigning was the only art of which he was ignorant." Had this not been so, or had not the times been unpropitious, it is interesting to speculate upon the glorious course of architecture and the Arts under the protecting ægis of the Stuarts.

Another architect and painter is found acting as an art agent at this period, in the person of the Fleming, Sir Balthazar



Property of Miss Le Rossignol.

CHEST OF DRAWERS, CIRCA 1625: OAK AND WALNUT  
OVERLAID WITH TORTOISESHELL.



Gerbier, a protégé of the splendour-loving favourite and art patron, ill-fated George Villiers, Duke of Buckingham. Gerbier makes a curious figure in contemporary accounts, the universality of his employments being remarkable. He was the intermediary who negotiated with Rubens for the superb decorative ceiling-paintings in the Banqueting House, Whitehall, the central panel of which was illustrated in *THE ARCHITECTURAL REVIEW* for November 1913, when the subject of painted decoration in this country was investigated. It was intended that the walls of Inigo Jones's building in Whitehall should be painted by Rubens's pupil and compatriot, Van Dyck, but the project did not materialize beyond a sketch. Countless houses were, however, adorned with the incomparable portraits of this master. Horatio Gentileschi was invited to England by Charles I, and was employed to paint the ceilings of the Queen's house at Greenwich, designed by Inigo Jones for the reception of Henrietta Maria. Ceilings at Old Somerset House, designed by the same architect, and at York House, in the Strand, which housed the splendid collection of works of art purchased from Rubens by the Duke of Buckingham, were painted by Gentileschi, but have shared the fate of those palaces and great buildings which in his day lined the Thames.

With the outbreak of Civil War, and amidst its misery and bloodshed and the ruins of established order, the Arts were banished with the monarchy. The years 1640-1660 made many travellers—a Court in exile, a ruined nobility and gentry, and a broken and scattered school of artists. Cromwell's russet-coated captains made irreparable havoc and opened many a breach in the continuity of art-history.

John Webb, the pupil and successor of Inigo Jones, was not idle under the Commonwealth; nor was Cromwell totally averse from love of the Arts, since he gave orders for the maintenance of the tapestry workers at Mortlake, and appears to have embellished his residence at Hampton Court with some discrimination from the spoils of Charles the First's collection, the unhappy dispersal of which enriched the galleries, both public and private, of Europe with their choicest possessions.

Decoration and furniture under Cromwell, replacing magnificence with austerity, reflected the contemporary fashions of Holland. In place of the elaborate high-backed chairs, scrolled frames, and luxurious upholstery of James the First and Charles the First, were ranges of low-backed chairs, with torted frames and unyielding covering of leather; long oaken benches and plain tables, treen and pewter ware, reflected the simplicity and unornamental severity of the age. To realize what earthly paradises can be made of such unpretentious domestic elements,

one must turn to the incomparable paintings of Vermeer or Nicolas Maes, or the rare prints of Abraham Bosse.

With the restoration of the monarchy dawned a new and joyous era for the Arts in England. The courtiers who had followed the King into exile returned imbued with new ideas and intent upon emulating the magnificent homes and delectable gardens encountered on their travels, and there ensued a period of great building activity, and the pages of Evelyn and Pepys glow with accounts of the veritable treasure-houses then arising. Webb, Wynne, Denham, Pratt, May—architects whose names are overshadowed by the greatness of Inigo Jones

and Wren—were busily employed, and Hampstead Marshall, Burlington, Clarendon, and Berkeley Houses were soon in progress. With this style and period are associated perhaps the greatest names in architecture and decoration—Wren, Verrio, Gibbons, Tijou, Lely, Marot—incomparable stylists—and a whole host of lesser men, each of whom polished some facet which adds lustre to the decorative arts. The King set the fashion at Whitehall for lavish furnishing.

At this time, Colbert, the able Minister of Louis XIV, actively promoted arts and manufactures, and imported skilled artisans in every branch, permanently establishing the artistic pre-eminence of France. In Holland, Philip Vingboons, architect to the City of Amsterdam, was building those quiet brick façades, the designs of which were published and became the model for our own vernacular architecture. In 1665 the Great Plague drove Wren to Paris, and the following year the calamity of the Great Fire of London gave him the opportunity of great employment. The names of few cabinet-makers of this period have emerged from obscurity. Pepys mentions Sympson, maker of his famous book-cases which he afterwards bequeathed to Magdalen College, Oxford, where they still remain; and we read of an upholsterer, Bransby, who worked for Roger North, and of Andrew Gofts at Hamilton Palace. The spinet-makers Haworth, Hitchcock, Blount, and Rewallan, and the potters Toft and Dwight, are fairly well known, though the sculptor Edward Pearce is barely remembered.

Mezzotint engraving, in which this country has always excelled all other nations, was at this time an engaging novelty, and clock and barometer makers, like Daniel Quare and Thomas Tompion, were regarded as scientists, and, as such, worthy of audience by the King. Direct importation of Oriental lacquer commenced, owing to the activities of the English East India Company.

One of the greatest decorative artists, the wood-carver Grinling Gibbons, a Dutchman by origin, was discovered by Evelyn in 1671, and by him introduced to the notice of the King and the architects Wren and May, who shortly gave him



HIGH-BACKED CHAIR: CARVED AND  
TURNED BEECH.

*Victoria and Albert Museum.*



great employment, the last-named at Cassiobury and Windsor Castle.

To this period (1673) belongs the manufacture of fine glass, after the Venetian manner, for mirrors, which was promoted by the Duke of Buckingham at Vauxhall. Evelyn refers to a visit in this year to a blown-glass factory at Greenwich, the productions of which are extolled as finer than the Italian. A Dutch invention, the sash or "chasse" window, was adopted at Ham House by the Duke of Lauderdale in 1673, and two years later at Lyme, though these are not perhaps the earliest instances in England, and the casement window, with a central mullion and cross-transom, continued in use simultaneously for many years. Tall oak bolection panelling was the customary wall-lining for more than fifty years.

It would appear that Dutch influence extended not only to design, but to the materials for building, for we read of importations of wainscot oak. This grew around the basin of the Moselle, was floated down the Rhine, and sawn and seasoned in Holland. Dutch merchants imported marble from Italy, and opened depôts at Lambeth for this material for paving and for making marble chimneypieces, then in general request.

framed within inimitable wood-carvings by that prince of craftsmen, Grinling Gibbons. Nothing could be finer than the effect achieved by the harmonious combination of such diverse and conspicuous talents.

The carved frames of this period greatly enhanced the splendid pictures they contained, and it is sad to think how many gems in royal, national, and private galleries have parted company with their settings, to the infinite impoverishment of both.

With the revocation in 1685 of the Edict of Nantes, which had afforded toleration to the Protestant faith, England became endowed with talent by the influx of Huguenot *émigrés*—gifted artists and highly skilled craftsmen, trained under the liberal and enriching scheme of Colbert. This amazing instance of royal folly spread the intensive art-culture of France, so gloriously propagated, over Europe, and scores of England's most creditable industries and thriving towns arose from the impolitic and inclement act of Louis XIV. Manufactures of velvet and silk, ribbons and fringes, metal-work, silver-plate, paper-making, cabinet-making, clock-making, marquetry-cutting, enamelling, chasing—all were established, stimulated,



*Property of Mrs. Buckmaster.*

TWO STOOLS OF CARVED AND TURNED BEECH, CIRCA 1688.

The ceilings of this period are elaborately modelled in stucco-*duro* in high relief, with bands of fruit and flowers, sprays of palm and laurel, and acanthus scrolls, the ornament finely planned and splendidly executed. Innumerable examples are fortunately preserved testifying to the ample employment of the plaster-worker under Wren and his compeers. Compartments were reserved in many rich ceilings for the decorative painter, whose services were now in great request. Reference has been made to painted allegories by Rubens and Gentileschi in the buildings of Inigo Jones, and the practice was followed and developed under Wren by many celebrated painters, chief among whom were Verrio and Laguerre. It was the custom to reserve the entire walls and ceilings of staircases in the larger houses for the "history-painter," forming a continuous field for his labours by uniting walls and ceilings with a cove, the cornices and ornaments being painted in *chiaroscuro*, hatched with gold, to simulate relief.

What is perhaps the most impressive scheme of the master-decorator at this period is to be seen in the Queen's Presence Chamber at Windsor Castle, where the walls are lined with oak wainscoting, and hung with rich and brilliant tapestries; the ceiling is painted by Verrio, and splendid full-length portraits, grandly posed over the oak door-cases, are

or perfected by the immigration of highly trained craftsmen and artisans. The decorative arts were enriched by the advent of Rousseau and Parmentier, Monnoyer and Marot, Tijou and many others, at the zenith of our commercial prosperity; and if the short and turbulent reign of James II is characterized by the political impotence of the sovereign, it was certainly not barren of artistic promise.

The advent of William III from Holland was the signal for a new influx of Dutch and Franco-Dutch artists and workmen. It is asserted that the Huguenot designer—"architecte des appartemens du Prince d'Orange," according to the inscription on his published etchings—came over with the entourage of William III, and remained in this country till 1702; but of this I have encountered no proof, nor are the relations of this brilliant designer with Sir Christopher Wren established, though the splendid talents of Wren, Gibbons, Marot, and Tijou were constantly associated in decorative enterprise. To Tijou the smith we are indebted for those grand staircase balustrades and grilles of wrought iron which he effectively adorned with repoussé leaves, mascarons, and lambrequins. Nothing can exceed the beauty of his metal-work at the Palace of Hampton Court or Cathedral of St. Paul. The unreflecting have edged away from his leafage as not "true





Plate V.

January 1920.

CARVED INTERNAL DOOR-CASES, CIRCA 1694, No. 21 COLLEGE HILL, E.C.







Plate VI.—January 1920.

Property of F. C. Harper, Esq.

CHIMNEYPIECE OF CARVED MARBLE FROM A HOUSE IN SPITALFIELDS.







HIGH-BACKED CHAIR: WILLIAM AND MARY PERIOD,  
SHOWING LOUIS QUATORZE INFLUENCE.

*Victoria and Albert Museum.*

marble chimneypieces by famous craftsmen. Talman, the architect of Chatsworth and Dyrham, and the associate of Wren at Hampton Court, was succeeded in his official appointment by Vanbrugh, who carried out many great houses which were finely decorated and splendidly furnished. Silk-weaving, founded and conducted by Huguenot refugees at Spitalfields, flourished; but tapestry manufacture at Mortlake was discontinued, closing a brilliant chapter in national artistic endeavour.

Tall upholstered beds were still fashionable, and with the window-drapes *en suite* consumed vast quantities of velvet, silk, and galon. Marot's designs, one of which is dated 1708, are representative of these great beds of state, with which every house of pretension was equipped.

As a decorative adjunct mirrors were in great request, and innumerable fine specimens remain to testify their excellence at this period. Glass was relatively dear, and was used with the utmost effect by recourse to brilliant-cutting, shaping, and bevelling. The larger sheets were inordinately expensive, in consequence of which two or more were used within a single frame, composed of a margin of blue or crystal glass.



WILLIAM AND MARY WALNUT CHAIR.

*Victoria and Albert Museum*

smith's-work," and ignorant repairs have replaced much of his finest handiwork; but at the period of its fabrication—a period of unassailable achievement and great artistic judgment—the repoussé worker was highly esteemed.

At the beginning of the eighteenth century the tall panelling of oak and painted staircases continued in general use. Anglo-Chinese motives were increasingly in vogue in decoration and furniture, and importations of the great Eastern trading companies were absorbed with avidity into English decorative schemes—Oriental porcelain, lacquer screens and panels, carpets and rugs.

The carpet industry at Wilton was commenced; we read of





From Boughton House, Northamptonshire.

Photo: V. and A. M.

## WALNUT CHEST OF DRAWERS ON STAND.

Victoria and Albert Museum.

elaborately bevelled, the joints being hidden by rosettes of cut glass or repoussé silver, or a border of glass engraved or adorned with patterns in the foil. Gilt gesso was a popular medium for enriching mirror frames, torchères, and gilt furniture generally, particularly those pieces of Louis Quatorze character by Marot after his own designs, and those of Berain and Le Pautre.

When George I succeeded Anne, the influence of France succumbed to that of Italy, and art found liberal patronage under the great families entrusted with the nation's governance. The great houses were Venetian palaces transplanted, and furniture conformed to the scale set by architectural proportion. The vogue for gilt state-furniture continued, chairs and settees being upholstered in large-patterned and effective Genoese cut-velvet. Concurrently the change took place from walnut to mahogany, preparing us for a variation in treatment from the elaborate veneering, parquetry, and marquetry of woods, choice, rare, and exotic, to the carving of that prince of craftsmen, Chippendale.

One of the first great Georgian houses, Wanstead, erected for Sir Richard Child, was wantonly destroyed in 1822, so the merits of building and equipment can only be gauged by the limited record which has been preserved, and from descriptions of contemporary writers. Colin Campbell was the architect, and many of the interior adornments were conducted by William Kent—an association productive of superb results in other great houses of the period. At Wanstead we read of decorative paintings in a garden pavilion, by [old] Joseph Nollekens, "in the manner of Watteau," an indication that the subtle art-essence distilled in France was still potent, and soon to permeate our tastes anew. After the death of Louis XIV in 1715, and under the Regency of Philippe, Duc d'Orléans, there ensued one of those natural reactions in feeling which shape a new style: after the dignity, grandeur, and restraint of Court life under *le Roi Soleil*, men yearned for elegance and pleasure; the imprisoned joy in life burst forth afresh, and the arts which

administered to this awakened spirit appear in sharp contrast with those of the past. The same emotions were stirring in Venice—at this period the objective of the fashionable Grand Tour—a glittering island set in azure, a miracle of architecture, an incomparable treasury of art. Frescoes by Tiepolo, pastels by Rosalba, canal scenes by Canaletto, little painted interiors by Longhi, the sun glinting on a rounded dome by Guardi, the spirited postures of Italian comedy—enchantments not to be evaded. Is it matter for surprise that Englishmen living in such surroundings sought on their return to re-edify the setting for those works of art and *virtu* which they coveted and acquired? English interior decoration followed a new course, plaster usurped the place of wainscot, modelling supplanted carving, cut-velvet and figured silk were more esteemed than *petit-point*, table frames were freighted with rare marble, pedestals with antique busts.

In smaller houses of the early Georgian period the excellent vernacular style developed under Wren prevailed, affording an air of quiet distinction and comfort, every room being well proportioned and agreeably panelled. Fireplace openings were



Property of I. C. Goodison.

## QUEEN ANNE CHAIR IN WALNUT.





Photo V and A. M.

SIDE OF A PANELLED ROOM FROM A HOUSE (NOW DEMOLISHED) IN GREAT GEORGE STREET, WESTMINSTER.

*Victoria and Albert Museum*



framed in marble, and the spacious hall was paved with large squares of the same capital material, or with fine-grained freestone. Ample staircases with carved brackets and ornamental balusters conducted to the upper floor.

In time the panelling became reduced to a low dado, the panels ovolo-moulded and fielded, or flat, above which hung figured damask, till the vogue of paper-hangings, rare until the quarter-century, and not general for perhaps a further score of years, when the dado became a plain wood-lining, save for the moulded skirting and dado-rail. Cornices were first of wood, and later of plaster, and were always treated as part of the wall-surface and not of the ceiling, a point which should be borne in mind: doors were six- or eight-panel, and framed with moulded architraves, which extended to the floor or terminated above rectangular plinth-blocks which were never

*grisaille*, and Horace Walpole was numbered among his patrons. It was not until the invention of the paper-machine in 1798 that continuous rolls could be produced, the first commercial machine in this country being completed about 1803. A very late example of wallpaper painted *en grisaille* survives to this day (though, naturally, its condition is much impaired) in the interesting post-Restoration house known as Eltham Lodge, Kent. It is to be regretted that few, if any, of the "scenic" wall-papers—which are such a notable feature in many "Colonial" houses of the American continent—are to be found in this country, though walls decorated in this manner must prove a real embarrassment to the collector of easel-pictures.

About 1760, the vogue for *Chinoiserie* divided the suffrages of the *beau monde* with another engaging novelty—the so-called



Property of I. C. Goodison.

CARVED, PIERCED, AND GILT PICTURE FRAME.

English Rococo Period.

the full height of a moulded skirting, but aligned with the top of its plan fascia.

By 1720 block-printed hand-made wallpapers were made in imitation of silk damask, as earlier attempts (about 1690) had simulated cut-velvet. Hand-painted Chinese wallpapers were imported in suites of twelve flowering trees, each representative of a month, growing from a rocky foreground, peopled with birds of brilliant plumage and interspersed with tall vases of porcelain. These subjects were made up of sheets about 40 in. by 27 in., while the example illustrated on page 25 is an interesting variant, being composed of numerous panels and independent elements.

By the middle of the eighteenth century factories for making wallpaper were in operation—those of Jackson at Battersea and Papillon at Fulham. Jackson's speciality was paper *en*

"Gothic" taste, which, under the patronage of Horace Walpole, and in the hands of exponents such as Batty Langley and Hallett, ministered ephemerally to a craving for the distractions of a new style. The introduction of Chinese motives had served to lighten the scale of ornament and brighten the schemes of coloration in apartments, furniture, and decorative fabrics, but the excesses and affectations to which the style conducted prepared the way for a new revulsion in taste. Already France had returned to the classical styles—albeit refined almost to the point of effeminacy upon those prevailing under Louis XIV. The publications of de Neufforge, Leroy, and Winckelmann, in France, and the activities of the Dilettante Society, the researches of Stuart and Revett, and the foundation of the Royal Academy of Arts, in England, together with the practice of the architects Taylor, Chambers, Adam, and "Athenian"





HAND-PAINTED CHINESE WALL-PAPER AT ARNO'S GROVE, SOUTHGATE.

Stuart, consummated a revolution in public taste. De Neuforge and Chambers, and, in a lesser degree, Robert Adam—in his earlier works—stayed for a time the “Grecian gusto,” and examples of their decorative work at this period exhibit a most accomplished and attractive phase of interior architecture and a series of admirable backgrounds for the graceful furniture of Shearer, Heppelwhite, and Sheraton.

Many whimsical revolutions of taste centre about this period, to vex the censorious, but few will deny the charm of those gay wares which issued from the factories of Bow, Chelsea, Derby, Bristol, and Worcester, or fail to appreciate the elegant forms and chaste embellishments of Sheffield plate. The art of tapestry-working was not extinct—Soho, Paddington, and Fulham had bright, though brief, careers: if Parisot, Whitty,

Moore, Passavant, and Jeffer are unfamiliar names, the industries they founded at Wilton, Kidderminster, and Axminster are household words. Wilton was founded by French *émigrés* in the reign of William III and patronized by the Earl of Pembroke in 1725; Père Norbert, alias Peter Parisot, flitted from Fulham and Westminster to Paddington, a protégé of the Duke of Cumberland; Whitty founded Axminster, and Moore of Moorfields made carpets to Robert Adam’s design, reflecting underfoot the ceiling overhead. Adam, great man, did not disdain the humbler branches of the arts, and has bequeathed tall folios of designs for mirrors, picture-frames, grates, fenders, lock plates, candelabra, girandoles—in fact, all the accessories of DECORATION AND FURNITURE in the eighteenth century.

(To be continued.)



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ADAM DOG-GRATE OF POLISHED STEEL, PIERCED AND CHASED.



# The Exemplar of Modern Architecture :

## The Guildhall and Market Hall, High Wycombe.

THE borough of High Wycombe is of such ancient foundation that by some authorities it is felt that it may possibly be the oldest corporate borough in England. There are records of a very early Guildhall as far back as 1380, when John Deye was granted a gallery (solarium) at the end of the Guildhall at an annual rent of 3s. 4d. In the time of Philip and Mary there occurs among the rents belonging to the Chamber—"of Rowland Lytleboy for his house under the geld hall Xs IIIId."

In 1604 a new Guildhall was erected standing on twenty-two pillars of heavy oak, between which shops and booths were allowed to stand. This building was ultimately burnt down, and the present one was erected for the town in 1757 by the Earl of Shelburne, and the following words were cut in the stone stringcourse just above the central archway—

"Erected in the Year of our Lord 1757 at the expense of John, Earl of Shelburne. In memory of which the Corporation caused this to be written."

There seems to be no record of the curious little octagonal Market Hall close by and to the east of the Guildhall (see

page 28). It is most probably an early work of the brothers Adam. Although modernized in many of the details, the original cornices and mouldings are unusual in character, and suggest the authorship of Robert Adam before his style reached maturity.

In the absence of documentary evidence, however, the attribution of architecture is notoriously precarious, especially in the case of architects of the eminence and industry of the brothers Adam, to whom are assigned many buildings of which they never saw the designs. Naturally, an architect who happens to meet the taste of his time is not only much sought after himself, but has many imitators, and it may be that the Market Hall at High Wycombe is not really by Adam, but is by one of his disciples or satellites. Nor, as a matter of justice, should it be deemed much the less interesting on that account: for surely a building, like a book or a picture, should be, on a reasonable theory, admired for its intrinsic merit, independently of the question of authorship. Yet the glamour of personality is a powerful irradiator, and undoubtedly the Market Hall at High Wycombe is the more esteemed from the supposition that Robert Adam had a hand in designing it.

W. G. A.



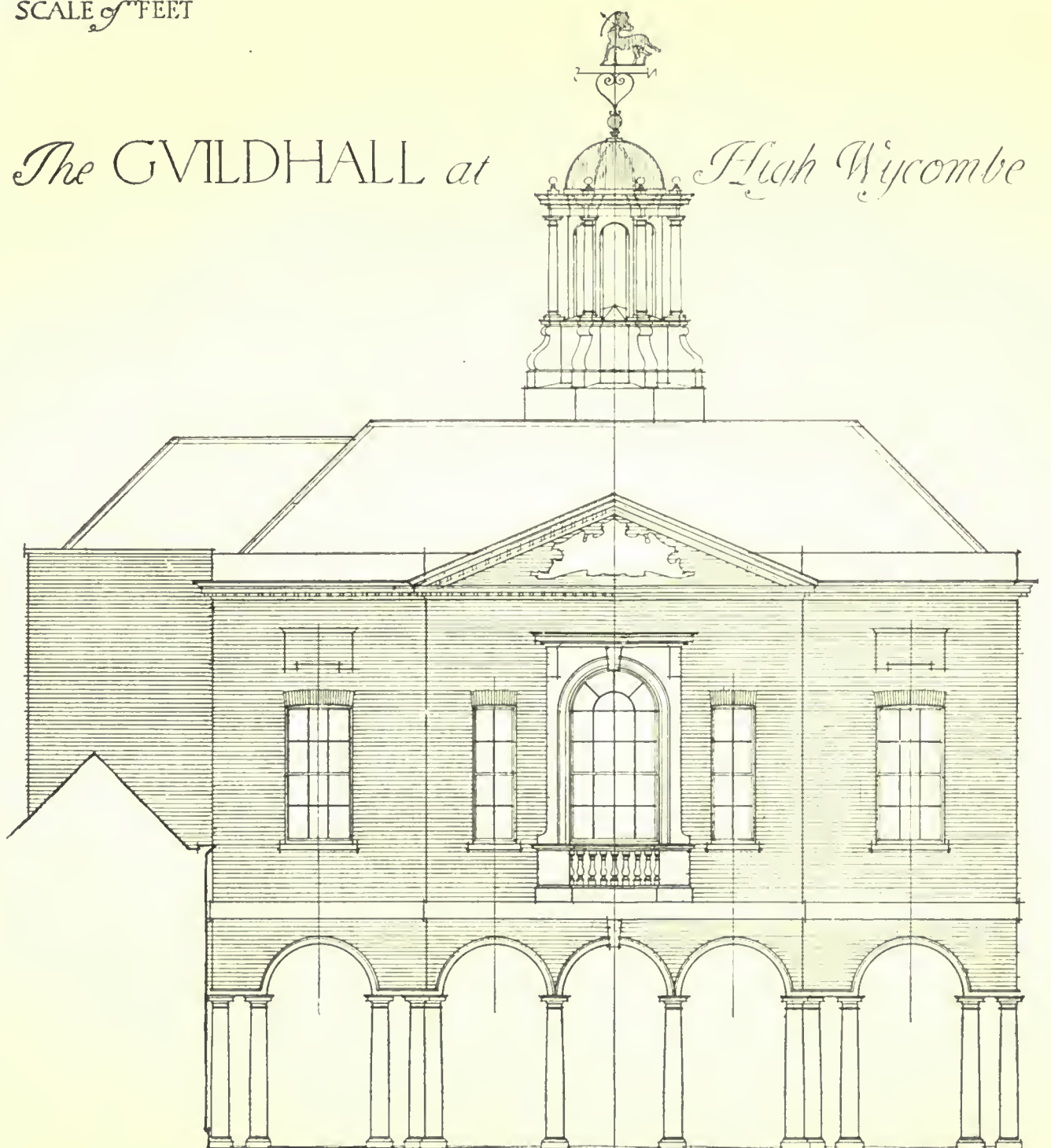
THE GUILDHALL, HIGH WYCOMBE.



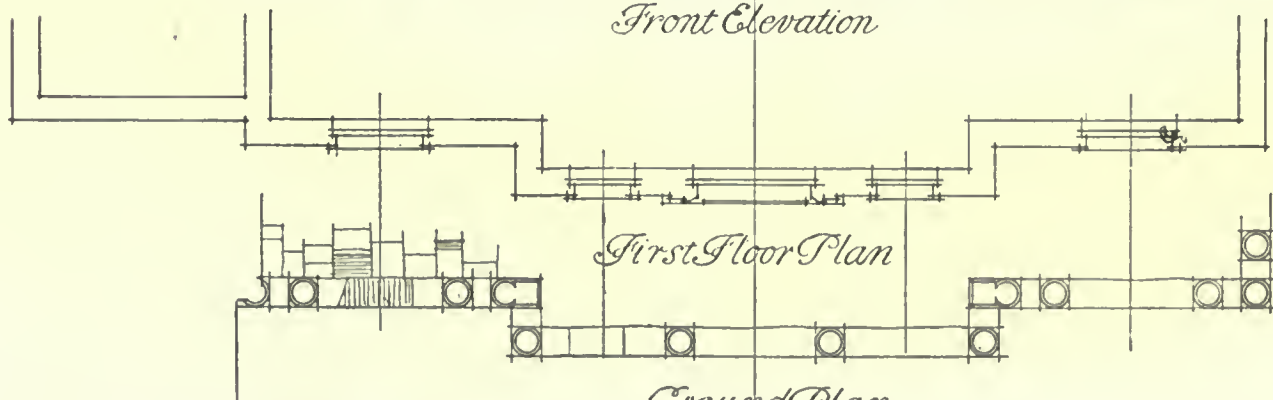
THE GUILDHALL: DETAIL OF COLUMNS.



SCALE OF FEET

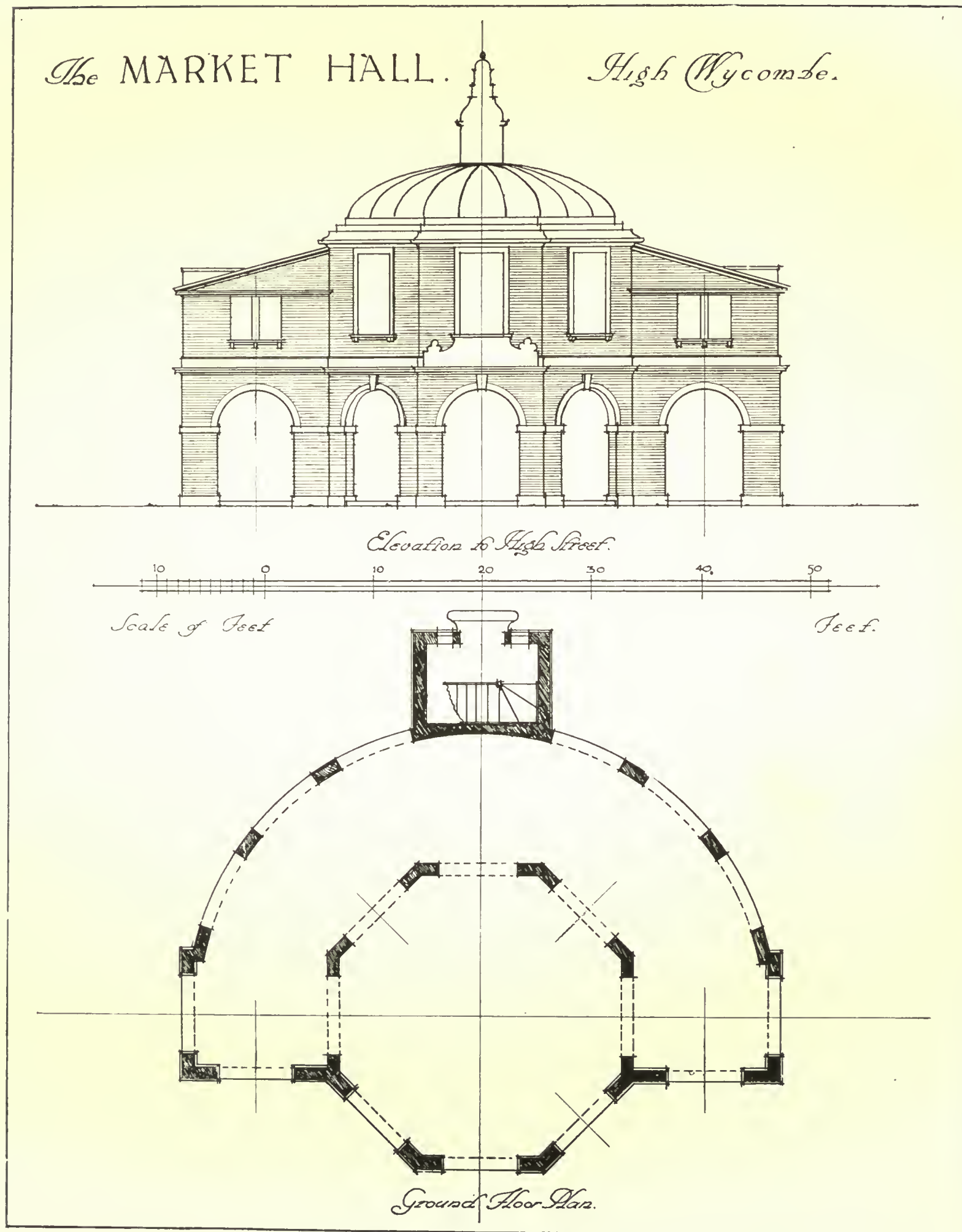


*Front Elevation*



*First Floor Plan*

*Ground Plan*



THE MARKET HALL, HIGH WYCOMBE.



# Publications.

## W. Walcot's Art.

THERE is no question about the supremacy of Mr. Walcot's work: it stands aloof in a loneliness which is the isolation of kingship. And what is this art in which he works? It is an art to which but little attention is given in the world of common critics, but it is an art without parallel. It is in fact the only art whose business is the interpretation of another art. I say this with deliberation. The imitation of a painting by an engraver or an etcher is but translation: attempts to commute graphic *chefs-d'œuvre* into terms of music are at best open to doubt in the interpretation; and though a poem written on a musical theme may come near, it comes no nearer than near. Not every one who draws a building comes within the kingdom of which Mr. Walcot is king. The work he does is not delineation, but portraiture. For him a building born or unborn is a thing of spirit, a thing whose spirit must be shown in the presentment just exactly as the portrait-painter, if a good portrait-painter, gives not a mere perspective drawing of mouth, nose, and eyes, but a glimpse of the character of the man or woman who sits before him. This is the true impressionism, and if we call Mr. Walcot an impressionist it is because he seizes, in the buildings that he draws, the inner message that the building conveys. He is in his work what one may also call an "omissionist," and this craft of omission is no shortcoming, but a completely supreme element of his art. His omissions, if one dare so name what is positive rather than negative, are brilliantly contributory to his calculated result. It is by such suppressions that emphasis is wrought. There is no suggestion here that such suppressions should be practised in architecture itself. Far from it. But it is, of course, the fact that if a building is telling its story as it should be told, these suppressions, this impressionist nescience of things visible to the poor eye of the body, do actually prevail in the vision of the mind. If they do not they are still legitimate elements in the mode of expression. Draughtsmanship is, after all, no more and no less than a form of language; and all who have practised language as an art know that it is not always by sledge-hammer blows of accuracy that the tale can be told. It is for this reason that men like Browning and George Meredith can tell what others leave untold. There are sparks that can only be struck by an oblique dash of the steel; the direct attack would shatter the flint itself and crush its gleam for ever. It is so with this great art upon art: the unfolding of a building's heart in terms of colour, line, and shadow; and it is of such art that Mr. Walcot is master. To go through his drawings illustrating this truth from the book before us would be a mere waste of time, a mere diminution of the pleasure of those who can see it for themselves. It is enough to breathe the secret.

But of course there is even more than this in the artist's work—with the powers to see and seize what should be seized and seen, with the skill in noting where this detail and that should be softened to pile emphasis on emphasis, there goes also the craft of faultless draughtsmanship, the knowledge of a hundred devices which one must not call tricks, and an unerring lordship over brush and colour which is the wonder of all of his contemporaries who have ever tried to play tunes on the gamut of the paint-box.

One word about Mr. Walcot's powers of vision—one might say of introspection. We architects know him chiefly as the brilliant exponent of buildings conceived but not yet born. Dare it be said that he sometimes reads into those buildings more than their own designer thought into them? Of course it can; and the saying of this is no slur on the imagination of the designers or on the honesty of this artist. For this there

are two reasons. One is this: that an architect, like other artists, is an instrument through whom there blows a breath from without, perhaps from above, that lets him say in his art more than he knows he is saying; and the other is that it is no fault of Mr. Walcot if he can see within the very lines of a plan, section, and elevation effects of which the original designer has not yet dreamed.

Of Mr. Walcot's fine water-colour, no reproductions whether in colour or in black and white can give any satisfying record. There is a mastery about his power to choose and fling on to paper the very pigment needed to bring magic to his work—a mastery, too, about his glowing abstinences which can only be revelled in at first hand. The reproductions in the book are as good as can be; but no better. That is our misfortune, not the printer's fault.

There is one work of art in the book, which though not by Mr. Walcot cannot go without a word of recognition and gratitude. It is Mr. W. G. Newton's happy little essay on water-colour. It is an aquarelle in itself, and there are few people living who could have touched so delicately anything so delicate.

PAUL WATERHOUSE.

*"Architectural Water-Colours and Etchings of W. Walcot." With an introduction by Sir Reginald Blomfield, R.A. London: Technical Journals, Ltd.; H. C. Dickins, London and New York. Price £3 3s. net.*

## Architecture and History.

A GREAT responsibility rests upon Mr. and Mrs. Quennell. The immense success of their "History of Everyday Things in England" must have prompted Mr. H. G. Wells either to plan or to execute his prodigious "Outline of History." At all events, Mr. and Mrs. Quennell had a long start of Mr. Wells, and *post hoc, propter hoc*, is a comfortable saying that has satisfied more urgent inquiries. It is sufficient to know that the authors of the former history have been most effectual pioneers in the proper way to present history, whether or not Mr. Wells took his cue from them.

In the "History of Everyday Things" there is a very fair attempt at proportional representation, and very few persons will complain—certainly no reader of this Review will admit that architecture receives too much attention in the Quennell book, of which the second volume, dealing with the period 1500 to 1799, has just been published. For architecture, deftly handled, can be made a very effective instrument of education. If proof of this proposition were needed, the "Everyday History" would supply it in abundance. Buildings are shown in rich variety of period and style, and they are presented, inside and out, with a punctiliousness of form and detail that reveals the authentic vision of the trained architect zealous for his art; and a stretch of time that ranges from Elizabethan to Georgian gives full opportunity for exhibiting English architecture in its most interesting phases. Furniture, and household furnishings generally, receive sufficient attention to afford a vivid idea of the social habits of our ancestors. In this, and in some other respects, this second volume is even more interesting than the first. It is better written; and if it is not better illustrated, that is because Mrs. Quennell's delightful pictures in the first volume could not be excelled. Undoubtedly the authors have found out the true way to write history, and we trust that they will crown their excellent work with a third volume bringing it down to the present day.

*"A History of Everyday Things in England," Done in Two Parts, of which this is the Second, 1500-1799. Written and Illustrated by Marjorie and C. H. B. Quennell. Published by B. T. Batsford, Ltd., London. 8s. 6d. net.*

# Correspondence—Architectural Education : A Criticism and a Programme.

## Mr. Budden's Rejoinder to Mr. Waterhouse.

**M**R. LIONEL B. BUDDEN, M.A., whose letter reopening this controversy appeared in our November issue, has penned a rejoinder to the reply by Mr. Paul Waterhouse, M.A., whose letter was printed in our issue for December. We are compelled to condense Mr. Budden's contribution:—

No Government with sufficient intelligence to govern could be expected to recognize and to entrust effective powers to a profession as irregularly and inefficiently educated as the architectural profession is known to be. That truth may be unpalatable to architects; it is not therefore the less true. The claims of the medical profession were acknowledged, and its services fully utilized by the Government, because the obligatory system of academic education imposed upon the members of that profession justified its claims and guaranteed the value of its services. That was the basic reason for the favourable treatment which the medical profession received. Until the Institute reforms its educational policy and insists upon its members qualifying through the Universities, as the institutions whose prestige and whose technical resources actually or potentially best equip them for the purpose, architects will continue to find themselves at a hopeless disadvantage in dealing with the Government—and rightly so. . . .

Long ago the Institute should have required from all candidates for membership, as an indispensable preliminary qualification, an academic degree in architecture obtainable only after a lengthy full-time course. It is more than ever necessary that this reform be initiated now. If it be objected that such a regulation would shut out a proportion of meritorious applicants, it must be replied that hard cases make bad laws, and that, in this instance, the hard cases can be eliminated by (1) fixing a time limit of approximately ten years before bringing the regulation fully into force, and (2) securing the provision of competitive scholarships for those who require assistance and can justify their claim to it. None of these things have been attempted by the Institute, and its negligence is the measure of its culpability.

By "the whole system of architectural education throughout the country" I presume that Mr. Waterhouse means the variety of systems—many of them not educational in any sense—permitted to exist under the Institute's *laissez-faire* policy. . . .

It is true that the schools have adjusted some of their courses to assist students in qualifying for the Associateship of the Institute. The fact that they have done so, however, is no proof of their approval of the qualifying tests or of the régime of which those tests are the product. Membership of the Institute carries with it professional privileges for which there is a natural demand. The schools therefore provide facilities to meet that demand. They are not thereby committed to agreement with the method of qualification involved. . . .

Mr. Waterhouse makes the important admission that the old system of office pupilage is on the wane, but he deplores the prospect of its final abandonment. There should be no cause for regret. . . .

The suggestion that a person who has passed the Institute's examinations should automatically be considered a trained and competent authority on architectural education is really too

naïve. Such an argument does not require to be pricked from outside. It explodes of itself. . . .

Mr. Waterhouse's reference to the value of the advisory teaching members is a little unhappy. If he will consult the minutes of the Board he will find that the advisory members have been summoned precisely once since 1911.

The mere fact of being in practice—incidentally most teaching members of the profession are—is no guarantee of the soundness of an architect's judgment upon the right qualifications for practice. It is necessary that an architect should practise well before his views on the subject are of importance. And, normally, an architect must be well trained before he can practise well. Relatively few architects in this country have received a scientific education in architecture. The practice of the majority is therefore seriously defective; and their opinion upon educational questions too inexperienced for it to be accepted as authoritative. . . .

It has not been suggested that the Institute should abandon its interest in architectural education—only that that interest should manifest itself in a reasonably progressive form. Nor has it been advocated that the Institute should relinquish the right to accept or reject candidates for membership. The procedure of admission by election has not been assailed. All that has been urged is that after 1930 all applicants for admission should be required to have qualified through the University Schools and received an academic degree. . . .

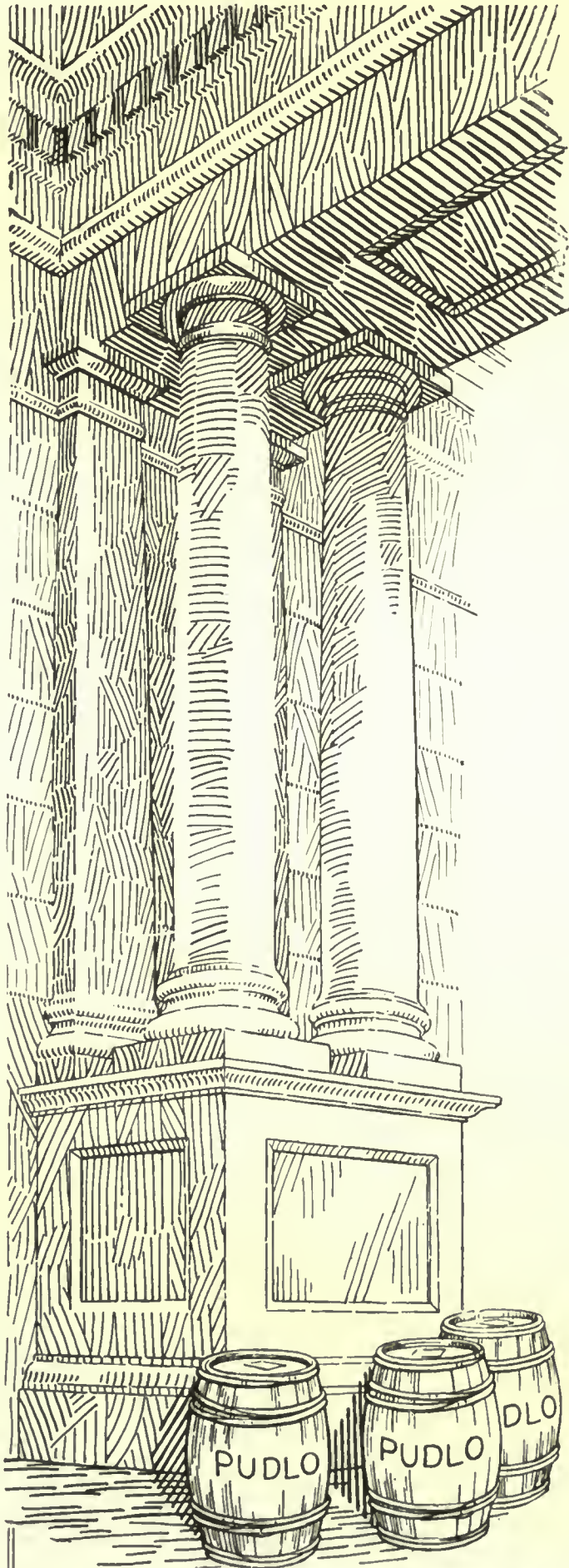
Mr. Waterhouse speaks encouragingly of the prospect of some immediate reforms in the Institute's educational policy. If these are adequate and carried into effect under his chairmanship of the Board it will be a cause for the sincerest congratulation.

An earnest of the sincerity of the Board's intentions would be the immediate decentralization of the machinery whereby the testimonies of study required for the final examination are judged. At present an anonymous sub-committee of the Board (a sub-committee the names of whose members are never published) sets the conditions for the testimonies and judges them in London. Without explanation, rejected designs are returned to candidates living in all parts of the country, who are expected to try again, and to keep on trying, unassisted by helpful criticism of any kind. The practice is unjust and unreasonable; it can be transformed quite simply.

Let the Board request the heads of the schools, acting in collaboration with other representatives of the Board, to set the conditions of the problems: then let the candidates send their solutions of the problems to the nearest school in their district, where they can be judged, and a public criticism of each design given by the members of the school staff, assisted, if necessary, by a local non-teaching member of the Institute. By this means the congestion at the centre will be relieved, and all candidates, whether working in schools or in offices, will have the satisfaction and benefit of definite guidance. The reform suggested is a relatively modest one, but it has been long overdue.

I should like, in conclusion, to thank Mr. Waterhouse for his detailed reply to my article. I would also express the hope that he may return to the charge, as I am persuaded that the longer this correspondence continues the more fully must the position of the Institute be exposed, and the better must the interests of architectural education be served.





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# Architectural Competitions: A Code Outlined.

ONE of the many subjects that are periodically forced on the attention of the architectural organizations of this country is the question of revising the competition code, written or unwritten. There is, of course, a strong minority in favour of abolishing competitions altogether. Many architects regard them as positively immoral, and decline to enter them on any terms whatsoever. John Bentley, for instance, flatly refused, on principle, to take part in a competition for Westminster Cathedral, and it is a curious mental speculation that, if there had been a competition and Bentley had entered it, his designs might have been beaten by those for a far worse building. It is, however, only the architect whose reputation is already made who can afford to disdain competitions. Comparatively unknown men welcome them as opening the door to fame and fortune, and for this reason, if for no other, competitions will thrive, and it behoves us to make the best of them. Mr. Egerton Swartwout has written on the subject with knowledge and sagacity, and from a contribution of his to "The Architectural Forum" we extract the following observations:—

The principle of competition, he declares, has been inherent in architecture since the very beginning. It has long been an established method in school instruction, and, as far as American records go, the commissions for most of the great buildings in history were awarded as the result of some form of competition. Glen Brown, in his History of the Capitol at Washington, gives an account of the competition that was held for that building, and there are in existence interesting old drawings that were submitted for various other public and semi-public buildings in the early period. One of the first large competitions in recent times was for the Cathedral of St. John the Divine, and this was followed by those for the New York Customs House, the Public Library, and various Government competitions held under the Tarsney Act. In general these competitions did not depart radically from the code as it is now written. There was a definite programme carefully prepared, and the jury was generally composed of architects, and there was a distinct effort on the part of those in charge to promote perfect equality and fairness both to the competitors and to the owners.

Gradually, however, there had sprung up in the architectural profession a vicious practice of submitting sketches and schemes without remuneration and with only a vague hope of securing the commission. In general, these were either for small public or semi-public buildings, such as schools, banks, libraries, etc., whose directors were either unwilling to accept the responsibility of a direct appointment or who, through the urgency of conflicting claims, felt it necessary to ask several architects to submit sketches; or else for purely private operations, for which a competition was not only unnecessary but most undesirable; the action in the latter case being usually due to the architects themselves. If a commercial building or even a fair-sized house was to be erected, the owner was bombarded with requests to submit plans from every architect who knew him slightly or from many who didn't know him at all, and he naturally concluded that he was doing a favour to the architects by allowing them to make more or less elaborate drawings, although it often afterwards turned out he had already made a decision and that some architect had the working plans half completed. When Mr. Swartwout began independent architectural practice in 1901, this system was almost universal.

It was to correct the evils caused by the wild scramble for work, and the injustice often done by unrestricted competitions, that the American code came into being. In considering it

let us freely acknowledge that it is an impossibility to frame a code that will meet satisfactorily every condition, or which will be suitable for every section of the country. The code as drawn is not perfect, perhaps, and the form in which it is issued is entirely too cumbersome and formidable to meet ready acceptance on the part of the client. The writer believes that it could, and should, be simplified. The whole matter could be compressed into one short page, which would briefly explain the reasons for its adoption and the few fundamental principles which are essential. If this simplified form were accompanied by a personal explanation, there would not be one case in a hundred in which the owner would not see the fairness of it and promptly agree to the Institute's requirements. After the owner has agreed, the present code and circular of instructions would be primarily for the guidance of the professional advisor.

The essential requirements are really very few. First, there must be a professional advisor; in other words, it is recognized that no one but an architect is capable of expressing the wishes of the owner and the particular requirements of the building in a way that will be intelligible to the competitors and to the jury. It is conceivable, of course, that some laymen might be perfectly competent to write a satisfactory programme; but the code cannot recognize particular instances, but must be general in character.

Secondly, there must be absolute uniformity in the instructions given to every competitor, and there must be absolute uniformity in the presentation of the scheme by each competitor. Certainly this requires no argument. It is the only way in which perfect fairness can be obtained. Third, perfect anonymity must be preserved. Here again no argument is possible. Fourth, the jury should contain at least one professional architect who, preferably, should not be the professional advisor, and the jury should consist of at least three members. It has been found from practical experience that no jury of laymen is capable of understanding the intricacies of a plan, and the presence and vote of some professional man is necessary. It is generally advisable not to have the professional advisor a member of the jury, for the reason that it often happens in the preparation of the programme that he has formed a preconceived idea of the solution, and does not come to the judgment with an open mind. Fifth, the owner must employ one of the competitors as architect of the building, and the programme should contain a form of contract between the owner and the successful bidder. This means that, if the owner decides he must hold a competition, and does hold it under Institute rules, he cannot, after the competition drawings have been received, refuse to award the commission to any of the competitors and declare the competition null and void. In brief, that is all there is to the celebrated Competition Code. The rest is mere amplification, and there is nothing whatever in these simple requirements to which any owner can reasonably object. The writer knows of no case in which an owner has objected, provided the matter was put before him in a simple, straightforward manner. On the contrary, he knows of at least a dozen cases in which a perfectly hopeless disagreement has been quite easily overcome by a personal interview from some one qualified to explain the position fully. In order to lighten the burdens of a small operation, many of the chapters have standing committees, and provide at little or no expense competent persons to undertake, in simple cases, the task of professional advisor and juror.





WATERLOO PLACE AND THE DUKE OF YORK'S COLUMN.

*Drawn by Francis Dodd.*

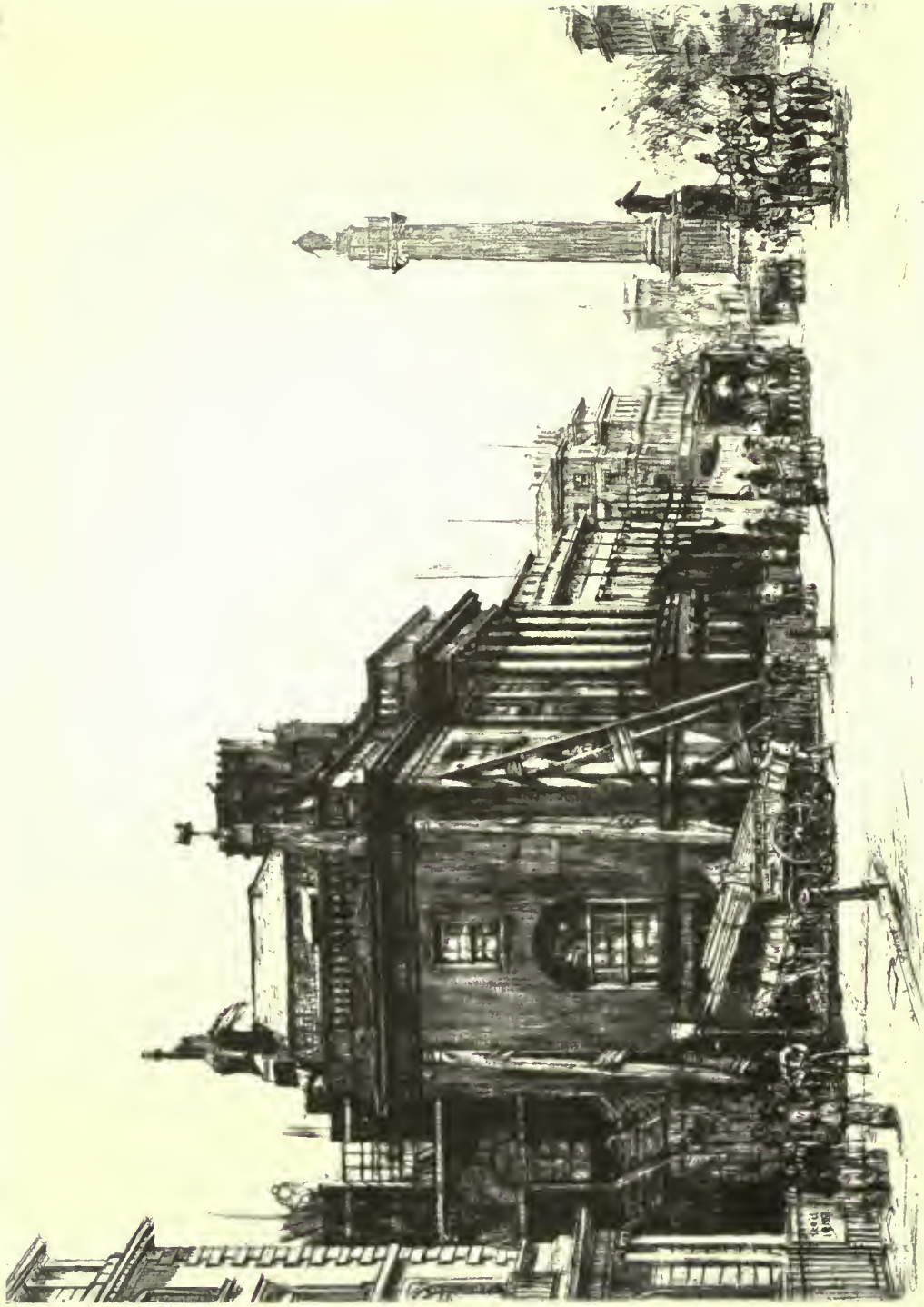


Plate I.

*Mr. Dodd's drawing is an interesting record of Waterloo Place as it appeared before the alterations in 1915. Westmacott modelled the bronze statue of Frederick Duke of York, which crowns Wyatt's granite column of the Tuscan Order. Erected in 1833, the column is 124 ft. high. It marks the site of Carlton House, which was built in 1709 and pulled down in 1827, its columns being re-used in the portico of the National Gallery and its fittings taken to Buckingham Palace.*

February 1920.



# Church House, Beckley.

By Nathaniel Lloyd.

THE north front of Church House, Beckley, is an interesting example of the application of the Doric Order in cut and rubbed brickwork by a country builder. The proportions are good and the detail is carried out remarkably well, although lack of knowledge has thrown the designer back upon his own ingenuity to overcome difficulties which arose in the course of the work. Examples of moulded, cut, and rubbed brickwork are found all over England where bricks are used, and they are used wherever brick earths are found. Brick is the most widely distributed, the most varied, the most convenient, and the most economical permanent building material. In its present forms it is the product of ages of experience, and, notwithstanding the development of concrete, it is likely to hold its own as the best material for buildings of moderate size, where these are not built in large groups.

Although brick earths are so widely distributed, occurring in small pockets as well as over large areas, and although the Romans used bricks in great quantities for their buildings, it is remarkable that for several centuries after they retired from England few bricks were made here. Even the manufacture of roofing tiles was practically discontinued, and it is uncertain when it was resumed. It was probably the destruction of buildings through the inflammable nature of thatched roofs that caused the use of tiles to be made compulsory in towns. Mr. L. F. Salzmann, in his very interesting treatise, "English Industries of the Middle Ages," enters into the matter in detail. He points out that although the use of roofing tiles was made compulsory in London in 1212, this was not general; indeed, it



CENTRAL WINDOW.



DOORWAY.

was not done in Norwich until as late as 1509. It appears also that the necessity for the regulation of prices to prevent profiteering (which we find so difficult at the present time) when there was exceptional demand was recognized as long ago as 1350. In that year scarcity of labour resulting from the Black Death had enormously increased wages, and consequently prices of all goods. In 1362 a violent storm had unroofed many houses in London, and it was necessary, for the safety of the city, that a plentiful supply of tiles should be forthcoming. The City Council therefore exercised its powers (powers which it has no longer), and not only fixed a maximum price of 5s. per thousand for tiles, but ordered that manufacturers should continue to make them as usual and to sell them, and that they should not hold them up with a view to obtaining higher prices. Unfortunately, there is no record whether these measures were successful in making available the desired quantities of tiles at the fixed maximum price. Authorities in the Middle Ages were not afraid to regulate labour also, when this seemed desirable for the public good; for at Worcester, in the fifteenth century, tile-makers were forbidden to form any guild or trade union to fix rates of wages or to prevent strangers from working at the trade in the city. Another regulation was that tiles should bear the maker's mark, so that defects in size and quality might be





CHURCH HOUSE, BECKLEY: ENTRANCE FRONT.





Plate II

CHURCH HOUSE, BECKLEY. NORTH FRONT.

February 1920.





traced to him; while at Colchester, in 1477, so many complaints were made regarding the lack of uniformity of tile sizes that an Act of Parliament was passed to regulate the manufacture. This Act required that "the clay used should be dug or cast by 1st November, stirred and turned by 1st February, and not made into tiles before March. Care was to be taken to avoid any admixture of chalk, marl, or stones . . . size of plain tiles to be 10½ in. by 6½ in. by at least ½ in. thickness . . . Searchers were appointed (how like our inspectors!) and paid a penny on every thousand plain tiles. . . . Infringements of regulations entailed fines of 5s. per thousand plain tiles sold." Thorold Rogers, whom Mr. Salzmann quotes, remarks: "The size of the tiles is probably a declaration of the custom; the fine is the price at which each kind was ordinarily sold in the fifteenth century." At Wye, in Kent, were large tile-works. In 1355 the output per kiln was 9,850 plain tiles, 50 festeux (ridge or valley tiles), 100 "corners." Material and labour cost £8 5s., and the tiles produced sold for £14 5s. (plain 2s. 6d. per thousand, festeux ¾d. each, and corners 1s. 8d. per hundred), which showed the manufacturer a substantial gross profit.

From about 1330 onwards references to "walytes," or bricks, become frequent, roofing tiles being called "thaketyles." These were undoubtedly reintroduced from the Low Countries, and were often called "Flaundresteyll," as in 1357, when a thousand were bought for a fireplace at Westminster.\* "The term 'brick' does not seem to have come into common use much before 1450, about which time the use of the material became general."

The "Flemish" brick, so frequently adopted in work found in the Eastern and South-eastern counties, measured 9 in. by 4½ in. by 2½ in., and five courses rose 13¾ in. The thick joint

with which they were laid, and the rough, uneven surface of the bricks, produced walls of good texture. In the eighteenth century the thickness of the joint had decreased to ¼ in., although the brick remained about 2½ in. thick. It is obvious that our predecessors recognized the beauty of thin bricks, for it is exceptional to find bricks exceeding 2½ in. or even 2¾ in. in thickness before the nineteenth century.\* One realizes the charm of long thin bricks when one sees them used in Italy, where bricks measuring 12½ in. by 6½ in. by 1½ in. are laid with a

thick joint. It must be admitted, however, that bricks of these dimensions are unsuited for building 11 in. walls! Small Dutch bricks measuring 7 in. by 3½ in. by 1½ in. may be found as far west as Devon. Where the buildings in which they are used are not partially destroyed, they have gables characteristic of the Low Countries, and are known locally as "Dutch houses." The bricks are laid with thick joints, and appear to have been imported by water from Holland.

Not only is brick a convenient building material: it is also a beautiful material. Reference has been made to the texture effects produced by the use of rough-surfaced bricks laid with thick joints. It need not be more expensive to produce such bricks than smooth ones, but the demand is for the latter because there is a widespread misapprehension that a smooth brick better resists the action of weather.

This is not the case. We have many examples of rough bricks that have withstood the action of the weather in all aspects for five hundred years, and, not far from them, smooth modern bricks that are seriously eroded although not exposed for a tenth of the time. Probably the clay for the latter bricks was not tempered as prescribed in the Act of Parliament of 1477! If



DETAIL OF MOULDED BRICKWORK ON NORTH FRONT.

\* In the House of Commons Journals, 21 March 1725-6, in a report on Brick and Tile making, the Committee recommended brick size should be 9 in. by 4½ in. by 2½ in., although dimensions of 9 in. by 4½ in. by 2¾ in. were suggested to them.

\* "Flaunderistyle vocata Breke." Exch. K. R. Accts., 30j, No. 12.



this virtue of texture were generally recognized by all who select bricks, the makers would soon strive to meet the demand by producing bricks of good colour and texture, as they have already met the demand for a smooth neat brick having sharp arrises. Having obtained a brick of character, it will be necessary to avoid mechanical bricklaying, the result of stringent clauses in contracts as to keeping the perpends and pointing—especially hideous tuck-pointing. Indeed, such saving might be effected by the abandonment of these as to provide a better brick.

Brick is an adaptable material. There are purposes, such as heavy projecting cornices, for which brick cannot conveniently be substituted for stone; but most stone mouldings have been carried out in brick, and the material has a special charm of its own. Where there is much moulded work, purpose-made bricks

work carried out as he did it, one finds that he not only designed a good foundation, but took much more care in the preparation of his coating material. Apparently Wren himself was not above using cut bricks, coating them with cement and painting them—possibly the painting was a later touch. The quoins and columns of the principal entrance to Morden College have recently been found to be treated in this way, but everything else was just right; whereas the coated brickwork with which we are familiar is always bad in design, bad in proportion, and the attempt to pass it off as stone only emphasizes its meanness.

During the last fifty years many buildings decorated with moulded brickwork have been erected. At one time the designers of these were captivated by elaborate Venetian work, and introduced this freely into their designs, with very unsatisfactory



STAIRCASE AT GROUND FLOOR.

will be used, but for smaller works most red bricks can be cut by a capable bricklayer. The number of bricks such a man can cut in a day is surprising, and bricks so moulded are even more satisfactory than those turned out of moulds by the brickmaker. The hand-cut moulding, like other handwork, possesses individuality. One often finds such work on old buildings which have no other moulded work, but where the detail of a corbel or other feature has been carried out entirely on the spot by the workman, and was probably suggested as well as executed by him. Another practice we learned from the Flemings was the coating of moulded brickwork with cement or mortar to represent stone. When one considers familiar examples of imitation stone in cement and stucco, one might be disposed to think that we have little for which to thank the Fleming; but when one examines

results. We have, however, passed beyond that phase, and also out of that which succeeded it. I refer to the too free use of moulded bricks, which one often sees on public buildings as well as on domestic work. These give the impression that the designers were so enamoured with the possibilities and adaptability of the material selected that they were unable to restrain themselves from introducing all they knew and much they did not know into each elevation. Considerations of cost would probably have restrained them had they been using stone, upon which every moulding must be worked by hand; but moulds for purpose-made bricks only cost a few shillings each, and the bricks themselves were comparatively inexpensive. The result was so vulgar and unpleasing that the use of moulded bricks went out of fashion. Such designers were like the type



of author who contrives to provide a sensation upon every page, and who wearies the reader he would entertain because he has not learned the value of "quiet places."

Although East Sussex has plenty of brick earths and numerous brick buildings erected during the last three hundred years, there are few examples of moulded brickwork, such as are plentiful in other counties. At Rye there is a remarkable example of cut brickwork in Pocock's School (or, as it is generally called, the Old Grammar School), but this was built a full hundred years before Church House. It is strange that these two buildings—one built in the early seventeenth, and the other during the first half of the eighteenth century—are the only important examples of moulded brickwork for miles round.\* Pocock's School is carried out in the Tuscan Order; Church

as is obvious in some, economy has been considered essential, there is increased severity, but never loss of dignity. The handling of solids and voids is always capable, sometimes masterly, and the designers have relied upon ability for obtaining good results, rather than upon facilities. If the gabled house of irregular form is more characteristically English, these symmetrical houses have become almost as national; they are models of what houses, and particularly small houses, should be; and, while they were built for bygone generations, they require little adaptation to fit them to present-day needs. The architects of the houses are nearly all unknown. How, indeed, should they be remembered? For each town, almost each parish, produced its own. Their successors, the producers of the modern villa, work upon no



STAIRCASE AT FIRST FLOOR.

House, as mentioned above, in the Doric Order. It would be interesting to learn how Church House came to be built on classic lines, and whether the designer was a local man. Yet we do know, for brick houses, some dating from the seventeenth century, more from the eighteenth, remain in thousands up and down the country. Some are severely plain, many have stringcourses and cornices in moulded brickwork, and others further features such as pilasters, moulded window architraves, etc., treated in the same material. They are all sensible, pleasing, dignified buildings. They are to be found in cities, in country towns, and in rural districts. They have family resemblances, yet no two are identical. Where,

principles beyond choosing the most garish bricks, the incorporation of disproportionate bay windows, and the introduction of much vulgar ready-made ornament, ordered from the price list of the builder's merchant. The designer of Church House, like others of his period, proceeded upon sound, definite lines. The entrance door opened into a large hall, at the back of which was a fine staircase—he realized that as fine a staircase as could be afforded was the important feature within. The four rooms, or whatever number there were, opening off this hall were roomy and well proportioned, inclining to square in plan. For the exterior he chose bricks of good soft colouring or of deep red; the dressings were of brighter red bricks; the windows (sash windows, the woodwork of which was painted white) were of good proportion, those of the first

\* There are many fine examples over the border, in Kent.



floor often of greater height than those of the ground floor (perhaps a double square, while those of the ground floor were a trifle less in height); the doorway, the importance of which he knew well, was ample and handsome, and was also painted white, with the panelled door a dark colour by way of contrast; the idea of the doorway as an important central feature was generally continued upwards; the cornice, or eaves, or whatever the treatment of the roof, had plenty of projection, and ensured good shadow beneath; the roof was ample, and "sat down comfortably upon the walls"; he was not a lazy planner indulging in an excessive number of small chimneys, but gathered his flues into a few good substantial stacks, combining comfort for the inmates with good external effect. The result was a house essentially dignified in appearance, whereas the modern villa has no dignity whatever. That is the touchstone—Dignity. One may know nothing about architecture, yet one

front of the main cornice. Above is the parapet, surmounted by a moulded stone coping—the only stone used. The regula guttæ are carved out of a brick laid with an invisible joint. The same treatment, where it was necessary to avoid dividing members by thick joints, made it impossible always to bond the courses of the pilasters with those of the wall. The large detail photograph (page 33) shows the modifications and methods adopted by the builder. The stringcourse of three brick courses, of which the lowest is moulded, serves, as usual, to tie together features which, without it, might appear scattered. The window openings (in brickwork) at both floors are 6 ft. 2½ in. by 3 ft. 5¾ in. The moulded cills give a refined effect to what is often a coarse and ugly feature. The woodwork of the windows is set back only slightly from the face of the brickwork, and contrasts favourably with the 4½-in. reveals often required by local authorities. In Church House the window woodwork is set back an inch at



FIRST-FLOOR PARLOUR.

may with certainty tell whether a building is good or bad architecturally by putting to oneself the question: "Has it dignity?" If the reply be, "Yes, undoubtedly it has," then one may be sure it is good. If there be any doubt, then certainly it is bad. Let us examine some of the details of Church House with a view to ascertaining what are the little points which help to produce this class of "national dwelling."

The walling bricks are grey-pink, and measure 9¼ in. by 4½ in. by 2¼ in., four courses rising 11 in. The dressings are in bright-red rubbers. Ample wall space has been left for the pilasters which flank the windows. The pilasters break forward in front of the simple plinth; their shafts project only 2 in. in front of the wall surface; their capitals, of moulded bricks and tiles, are well proportioned. These are succeeded, as the building rises, by architrave, frieze, and cornice, which breaks in

both floors, but in many good houses of the same period one finds the woodwork to ground-floor windows flush with the face of the brickwork, while that of the first-floor windows is set back ½ in. or even 1 in. more than that at ground floor. In cases which I have in mind this could not have been done for utilitarian reasons, but must have been done entirely for effect, possibly with a view to avoid producing an impression that the upper windows were falling out.

The elliptic head of the middle window is an interesting piece of gauged brickwork. The curve of the semi-ellipse is a good one. Instead of the voussoirs being normal, the intrados and extrados of the arch have been divided each into an equal number of divisions, and No. 1 of the intrados connected with No. 1 of the extrados, No. 2 with No. 2, and so on. The effect is agreeable, and not so weak-looking as one might have supposed



it would be. The construction of the key of this arch must have been a laborious and anxious task for the workman. It is made from the red bricks used for all the gauged work, and the joints are invisible. The imposts are each cut from a red brick; the lines of the key are carried up in plain brickwork to the main cornice which breaks round the extension, and this continues as a pilaster on the parapet, the coping of which also breaks round the projection. The effect is to form a central feature giving variety and character to the front. The dormers have triangular pediments which are seen from below. The outlook from these dormers must have been restricted to the back of the parapet wall, the gutter, and a little sky! The doorway, also carried out in the Doric Order, is large and wide. It is severely rectangular, and possibly this is why the designer introduced the elliptic and segmental heads to the windows. The whole front of the house suffers from the intro-

The semi-elliptic arch, which is used so effectively outside, is made an important feature within, both on ground and first floors. The staircase, though not one of the richest of the period, is a handsome one, the detail of which is shown in the two photographs (pages 34 and 35). The ramping of the dado-rail is excellent, and it is unfortunate this should have been cut by the introduction of cupboard doors at a later date. The soffit of the stairs below first floor is treated as one large panel. The rooms on either side of the entrance are nearly square, as was the fashion of the time. Beyond the staircase in the back portion of the house are rooms of earlier type. The dining-room on ground floor (see illustration below) has the Sussex open fireplace and some old structural timbers. The panelled room on the first floor (see illustration, page 36) is lined with seventeenth-century panelling of two periods, has a handsome early seventeenth-century carved mantelpiece,



DINING-ROOM.

duction of leaded lights in place of two door-panels. These must have been introduced as "improvements," but they are unnecessary for lighting the hall, which is well lighted by the staircase window and that opposite it. If panels were restored in place of the leaded lights, and the door itself painted green, the whole would be greatly improved. The bay window is modern, and compares unfavourably with the old work. The lead rain-water pipe-heads on the east side bear initials and date

W 17  
WE 44.

The chimneys are simple in plan, the slight breaks relieving the severity they would have if absolutely square. The caps have been rebuilt, but probably the originals were also simple, as was usual in this type.

and a contemporary doorcase with pierced and carved cresting, and two typical finials. The carving of the beam which spans the room is modern.

A year or two ago some creepers which were covering the north front of Church House were removed. They were rapidly obliterating every feature, and their removal has once more revealed a front whose proportions, interest, and dignity are a joy to the educated eye, and even arrest the attention and appreciation of the casual passer-by.

[In his last paragraph our contributor approaches a mildly controversial subject that is a prolific source of newspaper discussion. Most architects who take the trouble to make public their opinions on the point unhesitatingly prefer the bare wall, which they consider that creeping plants disfigure rather than adorn. On the other hand, the majority of the laity think creepers "picturesque."]



## Some Examples of Modern Memorials.—II.

By Walter H. Godfrey, F.S.A.

QUITE recently I was shown a reproduction of several pages of very beautiful script of the time of Henry VIII. These pages were part of the Report of the Italian engineer, Portinari, who, under the order of Thomas Cromwell, completely demolished the fair church and buildings of Lewes Priory, making of them more complete a ruin than was perhaps effected anywhere else at the dissolution of the greater monasteries. The exquisite penmanship of a man regarded commonly as an arch-iconoclast appeared to me a striking illustration of the unconscious artistry of a period in which all methods of expression had an æsthetic value. Portinari, though a child of the Renaissance, was seemingly not altogether insensible to the beauty of the buildings he destroyed, and he would probably have raised others of merit if he had been called upon to do so. It is doubtful whether the house-breakers of our own day are noted for their calligraphy, although they may be accomplished pianists; it is, however, tolerably certain they have no eyes for the comeliness of the work they level to the ground, and no ability to replace it by anything of charm.

One day, perhaps, when we have purged ourselves of the malpractices of modern education, and have tired of schemes of reconstruction and progress that hurry us to greater chaos and decay, the scales may fall from our eyes and we may lose the habit of breeding and perpetuating ugliness. Then at long last a people sensitive to beauty will engage another Portinari to effect wholesale demolitions among the dreary products of the industrial age. Great will be the clearance, and much secondhand marble in bad condition will be on the market, and pavements of the same material will no doubt be cheap. The inscriptions, which have not even the merit of picturesque hyperbole nor even a stray touch of

humour, will be carefully preserved and inscribed in volumes of dire solemnity, but the memorials themselves will be gently but firmly banished—all save the small percentage that have been based on the simple and beautiful traditions which have raised them out of the general ruck.

Architecture, like a wise schoolmaster, bids us ground

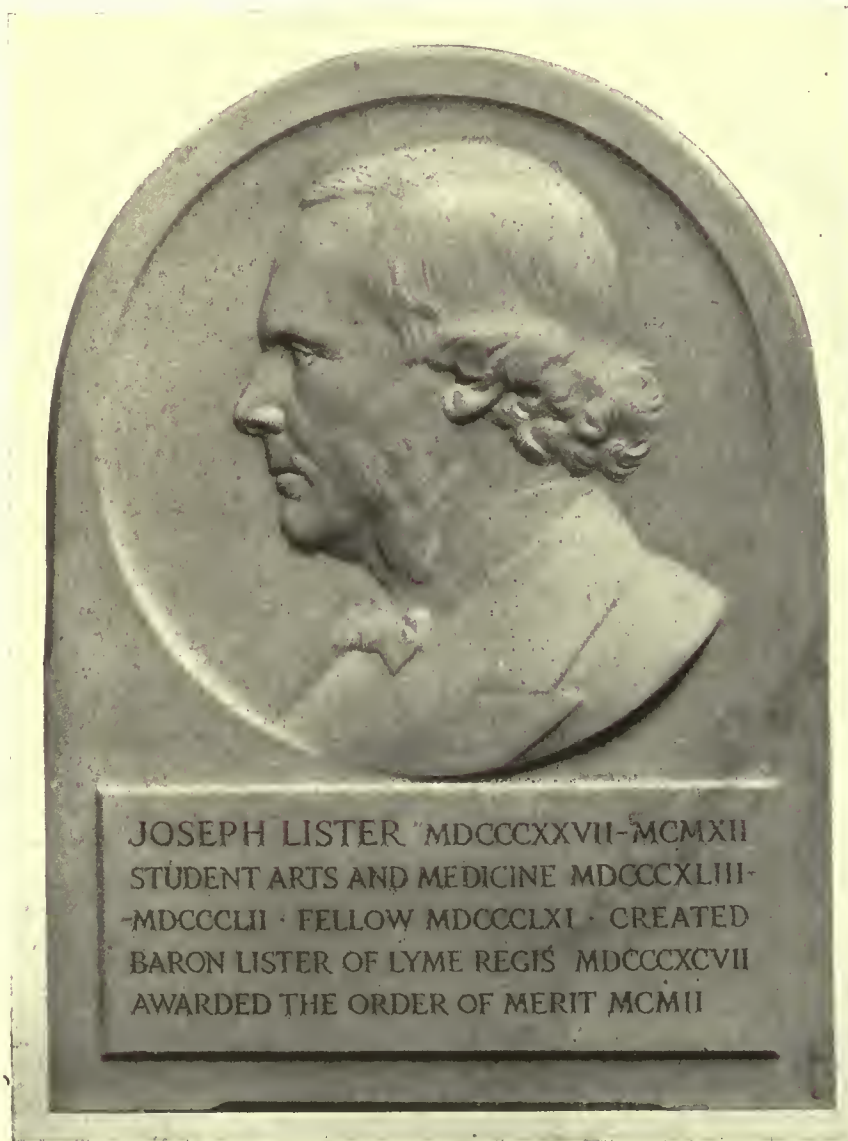
ourselves well in the three "R's": Reading, writing, and arithmetic. First we must learn to read the language of building, and then to write it correctly and methodically. Afterwards we may try our hands at the task of composition, calculation, and the solution of its special problems. Other architectural languages we can learn for their comparative value and for their judicious and tasteful use with our own tongue, but experiments in universal languages, "simplified spelling," and such unnatural modes as the synthesis of mutually antagonistic features, must be shunned. If we start from an alphabet and a grammar which we all understand we may reach an intelligible expression of common ideas, and the language of architecture will not fail us, however inspired and lofty may be our conception.

In some ways the memorial to the dead, as well as the memorial of great events and of noble persons, is a more essentially appropriate subject for the art of architecture than a building. It is true that architecture has arisen by means of building; it has

found its forms and its conventions in the solution of structural problems; and this fact, in an age which gives undue importance to all questions of origin, has been advanced by a prominent school of thought as the be-all and end-all of the architect's province. It may, however, also be urged that in the application of architectural forms, proportions, and general methods of composition to objects unaffected by structural conditions, the artist is free to translate the principles

MEMORIAL TABLET TO LORD LISTER.

J. Havard Thomas, Sculptor.



*A fine example of medallion relief carried out in marble.*



A MEMORIAL TABLET IN BLACK BELGIAN MARBLE FRAMED IN BRASS

Designed by Lionel B. Budden, A.R.I.B.A. The frame modelled by H. Tyson Smith.

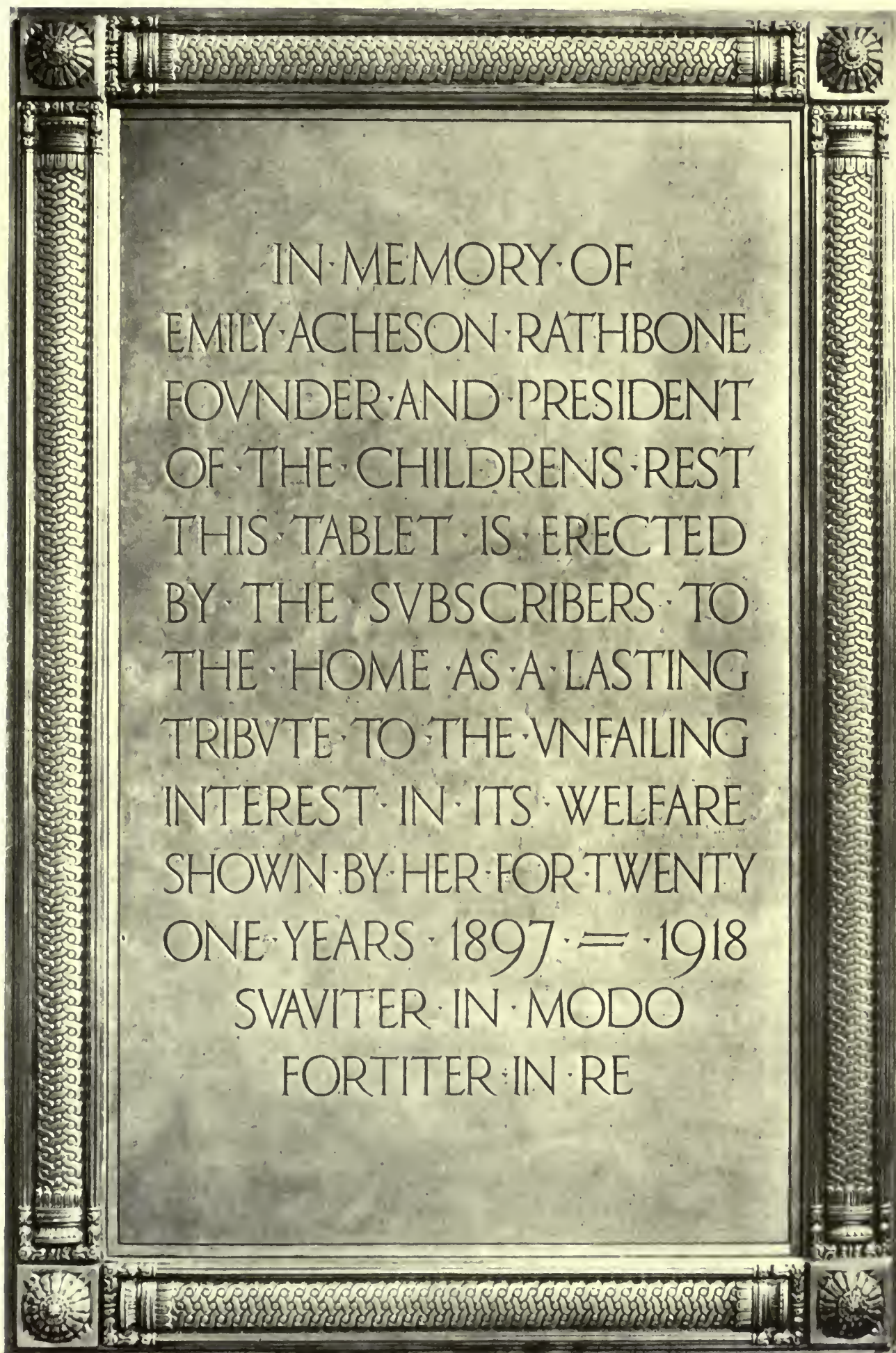


Plate III.

*In this example the lettering is eminently legible, and is founded upon a sound classical model.*

February 1920.





and harmony of his art into an ideal and detached medium. It is as though he were suddenly emancipated from the incessant and exhausting struggle with the obstinacy of the reluctant materials of the earth and were given the magic power of projecting his visions without their aid on the unsubstantial air. The frailty of the artist often needs the support as well as the restraint of structural conditions to prevent his relapsing into folly and an unwise use of a liberty to which he is not accustomed, but those into whose natures has been distilled the true delight of the unfolding of a style and all its excellences will be able to compose an architectural poem unrealizable in the ordinary circumstances of building.

But these lofty provinces of design are only to be essayed and exposed by those who are visited by genuine inspiration. The chief need of the moment is that we should all—designers, masons, or the public as well as the craftsman—re-learn the simple elements of classical architecture, and study besides the many fresh and beautiful interpretations of the great models which men of the Renaissance were able to give by virtue of the infusion of mediæval romanticism. And for the maker of memorials there can be no better sequence of study than by mastering first the problem of lettering, then the simpler types of framework for his tablet, and finally the selection and treatment of suitable enrichment. In the examples of modern work given in these pages, there is evidence of a real appreciation of the fine qualities of well-formed and well-spaced lettering, and also ample evidence that when the inscription is good the main requirement of the memorial has been fully satisfied. The chief difficulty with which the designer has to contend at the present time is almost certain to be his client. Committees are not as a rule sensitive to the charm of good lettering; as their idea of a memorial is often derived from the ghostly crowd marshalled in the yard of the monumental mason, so their notion of lettering is sprung from the motley assortment of debased types beloved of the commercial and fancy printer. The beautiful texture given to a stone by the regular pattern of evenly distributed capitals is beyond their vision—they seek the fretfulness of



MEMORIAL PLATE IN SHEET BRONZE WITH LETTERING OF VITREOUS ENAMEL.

Designed and Executed by the Birmingham Guild.

enormously widened scope in the choice of material is likely to defeat every worthy aim if wisdom and taste are lacking. And here we are likely to fall between two stools, for commerce either chooses a cheap and unsuitable medium, or over-refines a lovely surface by a misdirected zeal for mechanical finish and perfection; whereas the artist who has learned to love the masterpieces of antiquity is tempted to superimpose an artificial tone and irregularity of which the ultimate handling by Time is at least uncertain. We have here to consider, beside the more general considerations, a curious change (or

is it only a passing deflection?) of taste. The Greeks coloured their marbles, the mediæval workers in wood painted their oak, while we have a (no doubt exaggerated) respect for the natural surface of marble and stone, for brass, copper, and for the various "figured" species of timber. It is impossible for the modern eye to disenchant itself from its delight in these natural qualities, which is probably part of the whole modern tendency to worship Nature. Yet we may well beware of letting these prepossessions gain too strong a hold on us, and, generally speaking, we should aim at the strict



TABLET IN OAK.

Designed and Executed by the Bromsgrove Guild.



subordination of such materials to the requirements of our design. The artist must triumph over matter. He must not allow any question as to his indisputable authority to imprint his own mastery on his medium. If marble and oak look better in painted vestments than naked and unadorned, by all means use brush and pigment; and the use of colour, which has already received a revived impetus by the popularity of enamel, will help to train the artist whose reliance on untouched surfaces is apt to discourage careful and thorough workmanship.

Although on the whole it savours of infidelity to the most elementary canons of design to imitate age and endeavour to make a new object look antique, yet there are many effects in colour and in the softening of regular shapes which it is quite legitimate to reproduce for their own sake, and not with any idea of giving a false appearance of age. It was long ago observed that the sharp arris in even hard woods was liable to damage, and that, if the angles were rubbed down, an appearance of greater harmony was introduced with a practical provision for safety. Again, a dull or "mat" surface gives a quality and tone to a design which the freshness of newly fashioned and polished material renders impossible. The patina on bronze, and various modern treatments of glass which give a beauty and an atmosphere lacking in the usual commercial product, are both delightful and desirable. All these things we can study to our hearts' content, and, if the material is really good in every sense of the word, or our use of it is simple, direct, and architecturally true, we shall produce something that fulfils the function of the memorial—namely, to outlast the centuries—and at the same time something fair enough for posterity to wish to preserve.

And now one word on the question of enrichment—the introduction of those additional features which are desired for enhancing the effect, but which are so often the details which mar the design. The common architectural ornaments—keystones, brackets, swags, consoles, and with them shields,

wreaths, figures or winged heads of cherubs, masks, vases, borders of fruit and flowers and drapery—all of these may be very beautiful. As fine jewels adorn the person, berries the chaplet, and flowers the greenery of an old-fashioned garden, so do these time-honoured architectural properties relieve and beautify the severities of pediment and cornice, and add light and shade to the level surfaces. But of greater value even than these are the personal and regimental war insignia which should find a place, if possible, in every memorial. They are the proper subjects for colour, fine enamels of brilliant tint which will focus the whole design and give point to every line of it. The present age is poor in symbolism—it lacks the child-spirit that delights in weaving all its joys and sorrows in fanciful figures and fabled monsters. But the instinct for the association of ideas is still strong. Personal mementoes, "souvenirs," have been almost a passion with the army, and badges, "crests," ribbons, and marks of every description have a warm place in the heart of the Services. The majority of these emblems are

badly drawn, and woefully manufactured by the military tailor for ordinary use: but there are none that are not susceptible of interesting treatment. Singly and associated, the regimental crests, the badges of rank and honour, even the ribbons of medals, form an ample armoury from which a whole system of

decoration can be drawn, forming indeed a new and worthy heraldry. We should not lack the material for decoration if only we draw upon these sources with enthusiasm. It is not enough to carve the regimental emblem as if it were merely affixed to the stone; indeed, such treatment is neither novel nor inspired. Service insignia should become the basic motif of the design, and can be treated in a thousand ways, the badges being repeated and associated in different combinations so as to form a definite scheme of decoration. The possibilities of these things are only at their beginning; let every one do his best to develop the potential beauty of an enthralling subject.



MEMORIAL PLATE IN SHEET BRONZE AND VITREOUS ENAMEL.

By the Birmingham Guild.



TABLET IN ALABASTER.

Designed and Executed by the Bromsgrove Guild.





MEMORIAL IN WHITE MARBLE.  
Designed and executed by H. H. Martyn & Co., Cheltenham.



MEMORIAL TABLET IN BRONZE.  
Designed by H. H. Martyn & Co., Cheltenham. A. Poynter, F.R.I.B.A., and G. H. Wenyon, M.S.A., Architects.



# Current Architecture.

No 9 Halkin Street, Belgrave Square, W.

Detmar Blow and Fernand Billerey, Architects.

TO the town house, no less than to the country house, one looks for dignity in the façade, refinement in the interiors; and it is in London, and of course mainly in the West district, that these qualities are most frequently manifest. In foreign capitals the residences are, if one may so generalize about them, more lavish in display, less dignified and reticent. Continental and American critics will have it that the average town house in London is typical of the English character—is rather frigidly austere. It may be so; and if both imputations are true—that the English character is cold and the town house is a fitting expression of it—that surely is a compliment, if only a back-handed one, to the architect's skill in sympathetic interpretation. If our national characteristics appear in this particular light to our foreign critics, we cannot help it; nor do we greatly wish to. It follows that we do not want our town houses to be other than they are. In matters of taste—whether in architecture, or in decoration and equipment—it may be better to be cosmopolitan than to be obstinately insular, but not if to be cosmopolitan is to be characterless. That result, however, is not inevitable. English tradition in building is ineradicable, and has been always so powerful as to impress itself strongly on the invader. It assimilates foreign grace without sacrificing its native strength. And it surely may be taken as symptomatic of the modesty rather than the egotism of the national character that, in its town architecture—in its more important buildings, whether they stand for public or private life, or for business or pleasure—it is so reticent about its world-wide travels and experiences. Less inherently diffident races would flaunt their wealth and consequence in their façades, with obtrusive insistence in the interiors. Ostentatiousness may be the better way, but certainly it is not the English way. To the traditional sedate dignity the modern builders of town houses conform almost rigorously. Cornice, angle-quoins, stringcourse, are the only decorative features that, as a rule, they incorporate; although occasionally they may allow themselves a little freedom in the adornment of the main doorway, where pillars or pilasters uphold pediment or hood, and where elegant tracery in the fanlight comes not amiss. For the rest, nice relative proportions of the horizontal and the vertical lines, window-spacing that seems inevitably right, an agreeable slope to the roof, and a pleasant disposition of decorous chimneys—these are the simple elements which the skilful architect knows how to combine into a delightful whole, and which the unskilful can with fatal ease assemble in villainous array. With elements common to all, different musicians, painters, writers, architects, produce vastly different effects—pleasing or the reverse, or neither. For the Nemesis of decorum is dullness.

A town house of recent construction in which the best traditions of simplicity and good taste are well maintained, and in which one seems to detect a pleasant blend, an excellent aroma, of French and English methods, is No. 9 Halkin Street, which was planned to provide ample and comfortable accommodation for a family intending to spend only a few months of the year in town, a large part of that accommodation

being devoted to reception-rooms for entertaining. It was stipulated that the house was to be moderately large, and that it should include all reasonable provision for comfort. It was to be substantially built, of the best proportions, and well decorated.

The aim has been to satisfy these requirements in the simplest and plainest manner possible. In the treatment of both exterior and interior expensive and showy materials have been avoided. It will be seen from the illustration of the façade (Plate IV) that architectural features have been reduced to a minimum, the aim having been to produce dignified architectural effects by the most simple and direct means.

The outside walls are entirely built of coarse hand-made bricks, the entrance-door—the only feature that has been designed with a view to distinctively architectural effect—being executed in the same material, hand-cut and rubbed. Only the cornice is of stone, which here gives better effect than brickwork, and is of more practical and durable construction.

It is in the proportions alone of the exterior that an endeavour has been made to indicate the distribution of the chief rooms of the house. Thus the base story, or ground floor, which contains the everyday reception-rooms (hall, dining-room, library, study), is kept moderately low, and is divided from the order proper by a wide, flat, projecting brick stringcourse; while the floor comprising the most important reception-rooms, with gallery and drawing-rooms, is marked by the taller proportion of the middle row of windows. Over them are the smaller windows of the second floor, which contains the bedrooms. Nurseries and servants' rooms are in the floor arranged within the roof.

The principal staircase, giving access to the reception-rooms, extends only from ground to first floor. It provides wide steps and ample landings for easy circulation. A secondary stair, with lift, connects all the floors from basement to roof.

The interior decoration, although plain, is the result of careful study: every ornate detail, from bead and pearl to the friezes in the cornices, every fireplace, being specially modelled in wax preparatory to execution. The paneled decoration is of plaster, with deal mouldings. The fireplaces are of marble, the floors are of oak (except of the hall and stairs, which are of stone), and the doors throughout are of solid mahogany. The examples here illustrated (pages 44 and 45) of tasteful but inexpensive decoration should help to correct the common fallacy that effectiveness is necessarily inordinately costly, and that therefore post-war conditions bid us despair of attaining to it. Clearly simplicity and boldness of scale are by no means synonymous with baldness.

The architects were Messrs. Detmar Blow and Fernand Billerey, and the general contractors were Messrs. George Trollope & Sons and Colls & Sons, Ltd., who undertook the entire building operations, even to the importation of bricks. Mr. W. Bainbridge Reynolds, of Clapham, supplied the ornamental ironwork, staircases, etc., and Messrs. Farmer & Brindley were responsible for the marble chimneypieces. Messrs. Madeline, of High Street, Lambeth, carried out the interior enrichments from their own models, and the lead rain-water heads were the work of G. Bankart.



CURRENT ARCHITECTURE No. 9 HALKIN STREET, W.



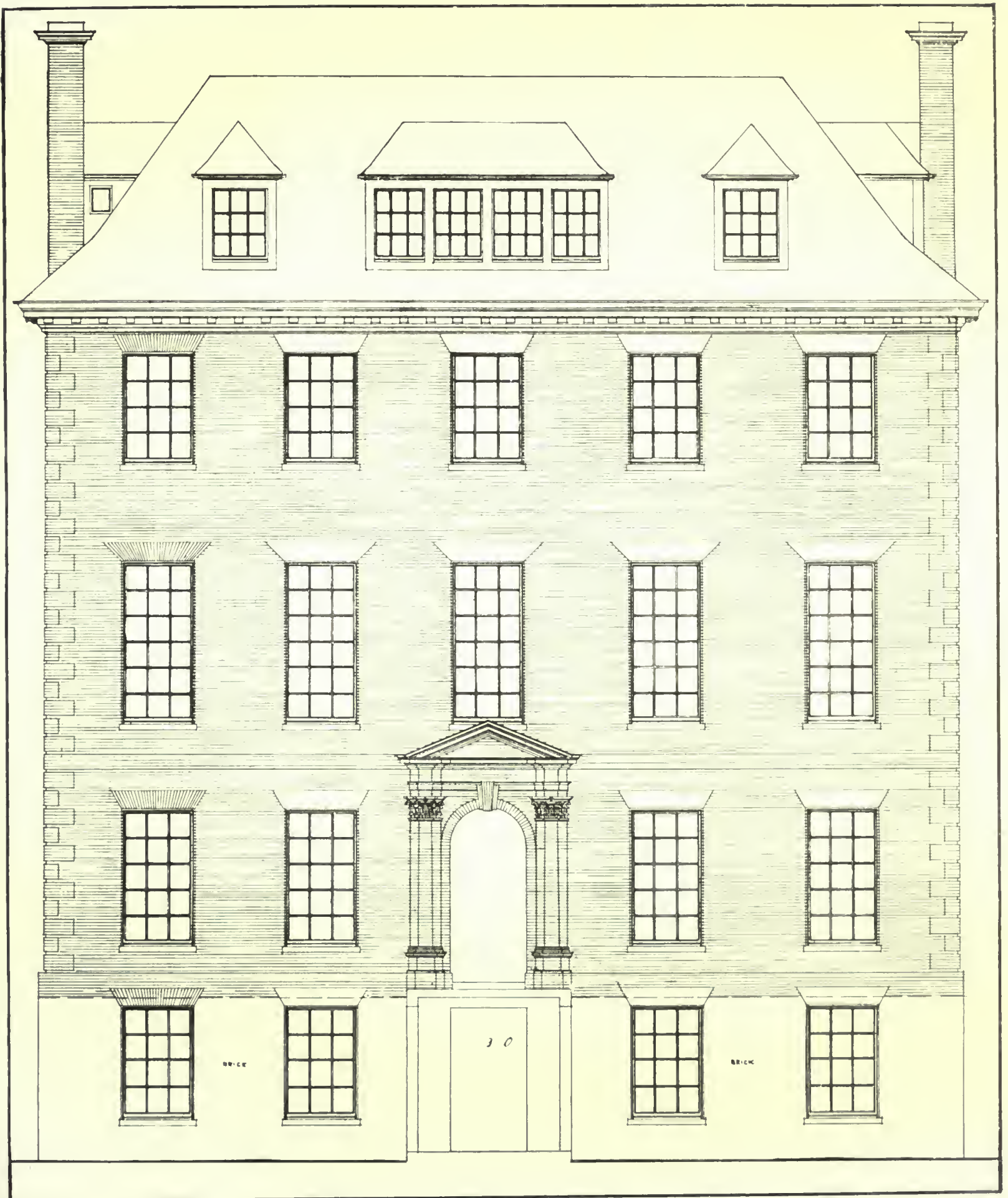
Plate IV.

FAÇADE TO HALKIN STREET.  
Detmar Blow and Fernand Billerey, Architects.

February 1920.







FRONT ELEVATION.



## END WALL OF SMALL DRAWING-ROOM.



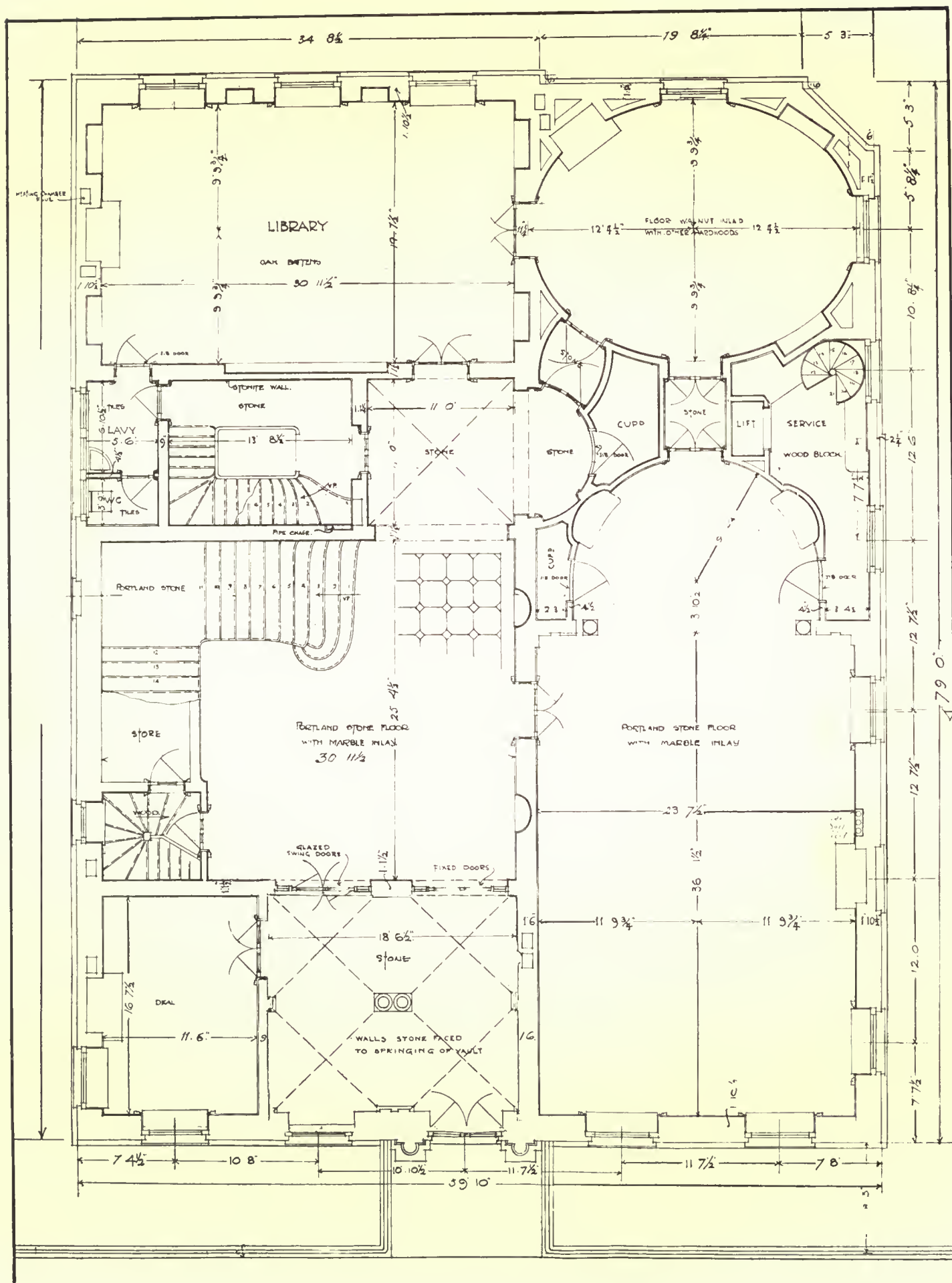
The walls and cornice are of plaster, with wood panel mouldings and cast enrichments.



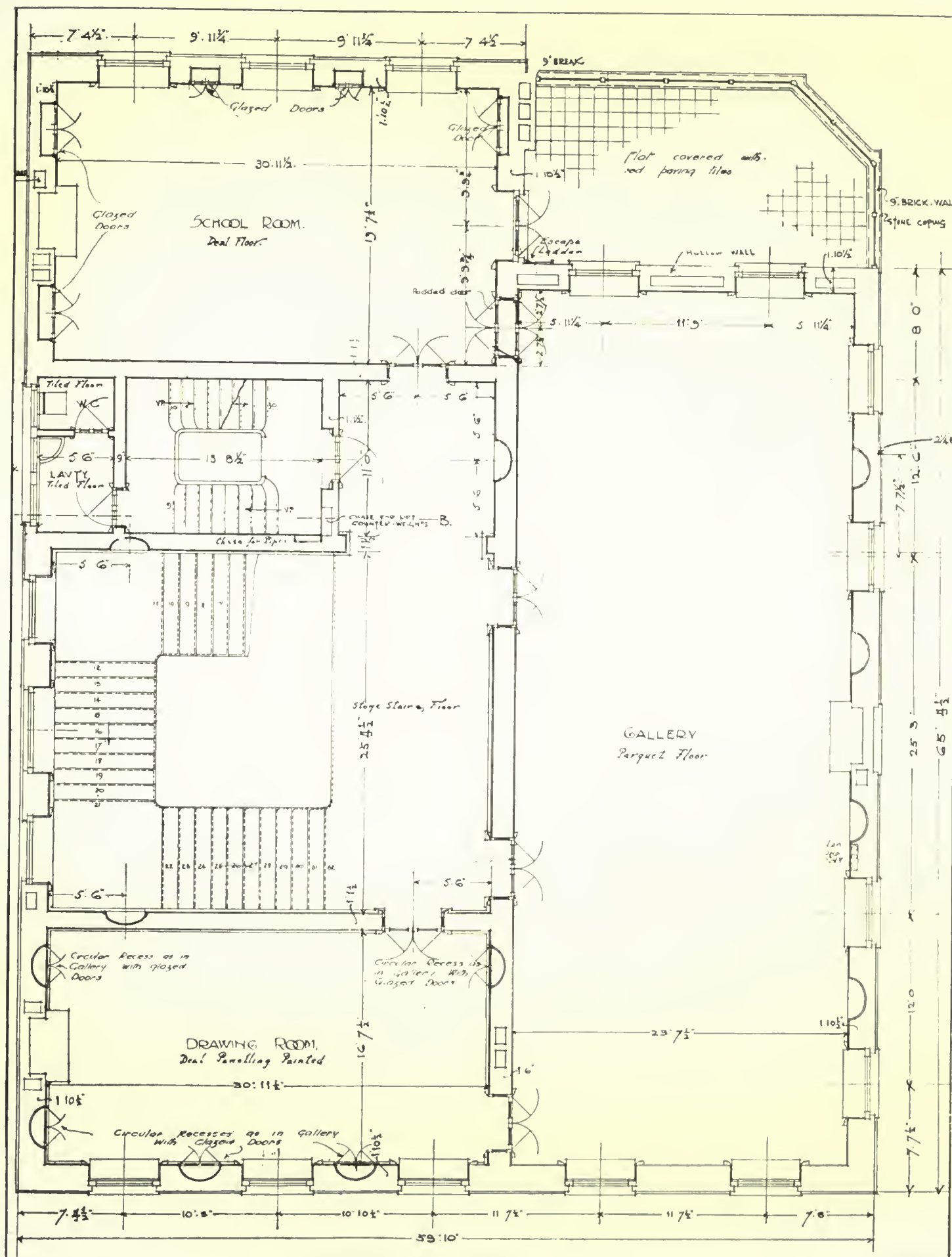
DOORWAYS ON MAIN STAIRCASE LANDING.



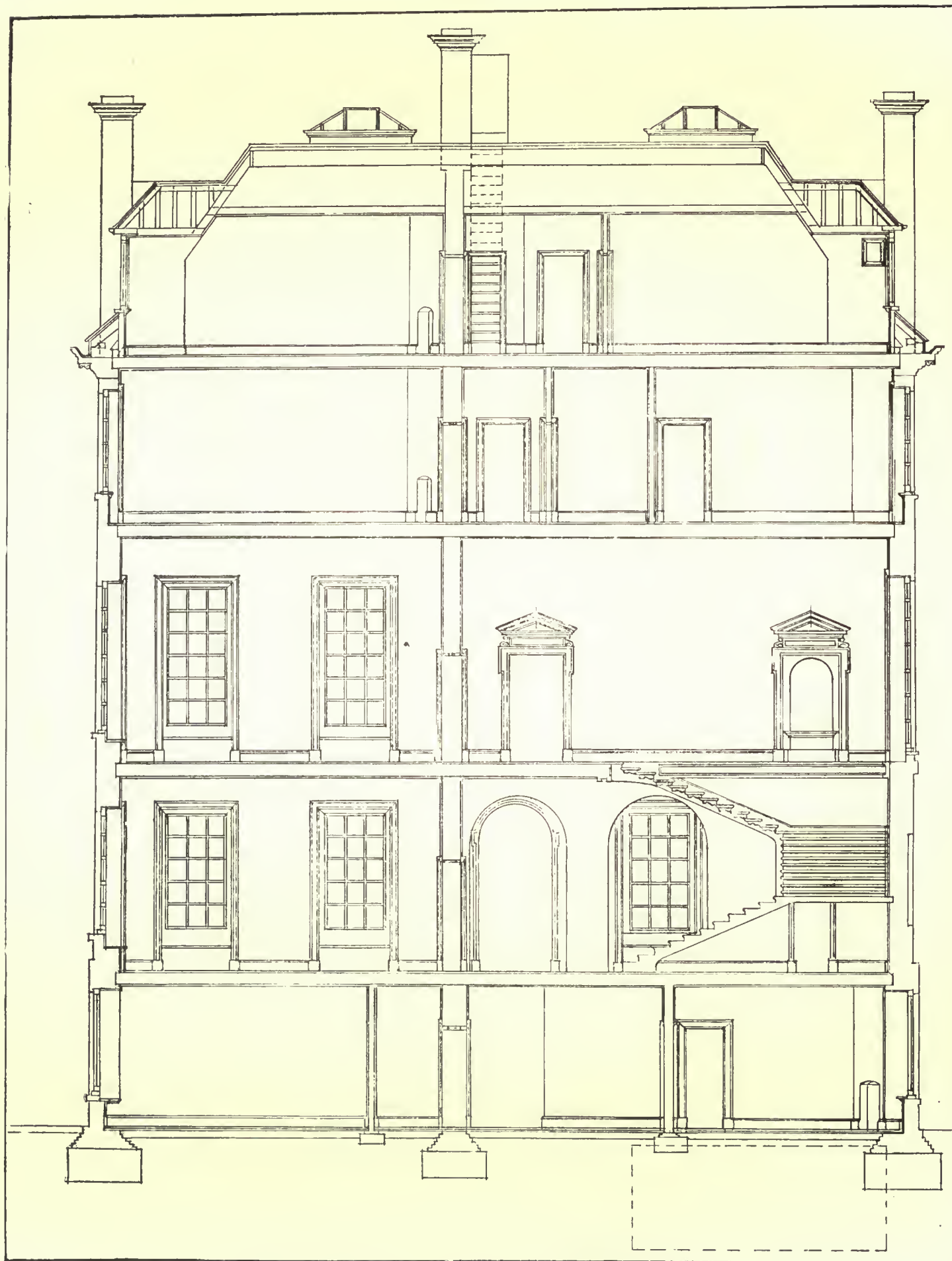
The doors are of solid mahogany, with surrounds of deal, and cast enrichments ; plaster cornice and wall decorations.







FIRST-FLOOR PLAN.



SECTION OF No. 9 HALKIN STREET, W.



# Decoration & Furniture in England during the 17th and 18th Centuries.

*SO complex are the duties of the architectural practitioner to-day that it is hardly matter for surprise if concentration upon new and insistent demands in planning, design, construction, and utilitarian equipment has diverted attention from the organic relationship subsisting between architecture, decoration, and furniture. Considerations affecting the structure tend so to absorb all the faculties of the architect, that at this day it is rare to find him sharing those final labours by which alone an effective ensemble can be achieved.*

*In the past we shall observe that decoration was the proper province of the architect; he was then qualified to select and*

*acquire great works of art for the adornment of his buildings, and was charged with the design and disposition of appropriate furniture and equipage. The patron, too, was no less informed, and turned for a while from watching the rise and fall of the money-barometer, or the cares of State, to find instant recreation in the contemplation of objets d'art: in the seventeenth and eighteenth centuries great statesmen were enlightened collectors—ruling princes were munificent patrons—kings fostered the arts.*

*To-day it is the custom to deplore the decay of craftsmanship—as if the remedy were far to*

*seek, and thousands were not ennuyé with the labour that produces "bread and only bread."*



CHIMNEYPiece WITH MIRROR OVERMANTEL  
IN CARVED AND GILT FRAME.

*Kensington Palace.*





Plate V.

DETAIL OF MIRROR OVERMANTEL IN CARVED AND GILT WOOD FRAME.  
*Kensington Palace.*

February 1920.



# Decoration and Furniture

## in England during the 17th & 18th Centuries.

### Decorative Mirrors.

By Ingleson C. Goodison.

MIRRORS were decorative accessories of the first importance in the seventeenth and eighteenth centuries, whether disposed upon the dignified and formal background of wainscot or agreeably displayed against the sheen of figured damask or gay-patterned wallpaper. They vied with the artistry of contemporary painters in reflecting the lineaments and rich costumes of brave

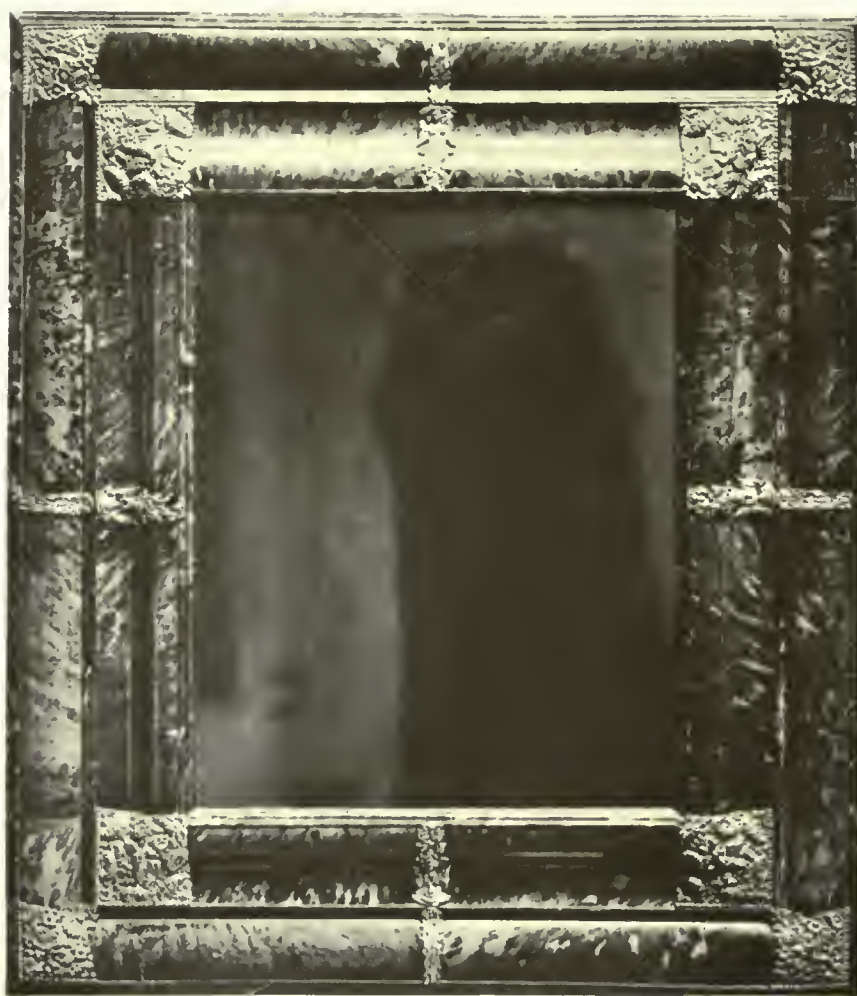
men and fair women, reproducing the brilliant assemblies of rout or ridotto, "multiplying with industrious precision yellow clusters of candelabra," or affording vistas through open doorways of enfiladed rooms irradiated with sunshine. Gazing into their limpid depths we may evoke memories of bygone beauties or of old-time scenes which have left no more impress upon their placid superficies than passing clouds upon the surface of a lake. Their secrets are well guarded in caskets of crystal, yet the fashioning of their frames is eloquent of history—that rare exotic wood bespeaks bold transmarine adventure in picturesque high-pooped galleon, carrack, or caravel, over uncharted seas—that marquetry of tulip and ranunculus attests the Dutchman's passion for floriculture, and reminds one of the English court in exile, the flight of James, and the coming of the little Stadtholder—this woodwork of beech overlaid with plaques of silver cunningly repoussé may have enframed the image of Court favourite or courtesan—Louise de Quénouille or Nell Gwynne, ladies light and lovely, votaresses of Venus, who cultivated the arts by spending. We see the artistry of man easily eclipsing the natural beauties of material, or finding in each impediment of nature a motive for new fancy—silver mounts enhance the nigrity of ebony, or cunningly mask the frequent joints of tortoiseshell. To-day a sheet of silvered glass may rise from floor to ceiling without exciting notice in a clamant paragraph; in Stuart days size was an ideal unattain-

able, and so we find (page 50) a Lilliputian pane of glass eked out with artifice of quaint embroidery to fill a frame, or (Plate V) glazing bars employed to combine small sheets of glass into an extensive composition.

The early history of the glass mirror is a tale of foreign initiative and enterprise which centres about the island of Murano, near Venice—actively identified from 1291 and for centuries with the fabrication of vitreous *objets d'art et de commerce*. Glass-making was accounted one of the noble arts or trades, of which there were two or three honourable occupations in which noblemen might engage without loss of caste in the eyes of a punctilious community, the hard-won secrets of manufacture being transmitted from father to son and jealously guarded from strangers. The risks which were faced and the turpitude displayed in wresting these secrets from their original discoverers would make an absorbing narrative.

Sir Robert Mansell, an admiral in the navy of James I, obtained in 1615 a "patent," or monopoly, in this country for the manufacture of glass by the use of sea-coal as fuel instead of by the utilization of wood, previously employed for that purpose, and established the manu-

facture of blown-glass mirrors in this country with the aid of Italian workmen. Although the Venetians endeavoured by the severest measures to prevent the emigration of skilled glass-workers to foreign countries—even, it is asserted, delegating emissaries to assassinate those who disobeyed their ordinances—these appear to have been successfully evaded by Colbert, the able Minister of Louis XIV, in 1665, when he induced a score of Venetian workmen to settle in Paris and develop there an industry already practised near Cherbourg, the art receiving a new impulse in consequence of which French mirrors soon excelled those of Venice in quality. In 1670 the Duke of



*Property of Owen Evans Thomas, Esq.*

EARLY STUART MIRROR IN TORTOISESHELL FRAME, WITH REPOUSSÉ SILVER MOUNTS.

The glass has a bevelled margin which is almost imperceptible.



Buckingham established the celebrated glass-works at Lambeth, which long survived and gave the name to "Vauxhall plates," the manufactory occupying the site of what is now Vauxhall Square. Until the introduction of cast plate-glass, mirrors were made from blown cylinders of glass which were slit, opened out, and flattened by annealing, and subsequently polished, the metallic coating or "silvering," giving the properties of a mirror, being formed by an amalgamation of tin and mercury.

If the back of an old mirror-plate be examined it will be found to display a surface resembling the colour and dull crystalline texture of aluminium paint; the method of silvering differed from the practice of to day, and was far more subject to injury, so that survivals in perfect condition are by no means numerous. The process of silvering was effected by floating a layer of mercury over a thin sheet of tinfoil upon which the glass, previously made "chemically clean," was placed, and subjected to pressure with the object of removing superfluous quicksilver. Not only were there practical limitations to the size of the glass, but also to the area to be covered by a single sheet of tinfoil, if a joint was to be avoided.

Mirror plates of the seventeenth and early eighteenth centuries were almost invariably margined with slight bevelling, about an inch in width and following the contour of the frame. This bevelling was performed "by hand," the inclination—because of the thinness of the sheet—being very slight, the bevel being highly polished and barely perceptible from certain points of view, excepting at re-entrant mitres and complex curves, where the grinding was necessarily of greater depth owing to manipulation of the sheet. No great degree of mathematical exactitude was observed in grinding this bevelled margin, a circumstance arising from no want of skill, for considerable dexterity was requisite in negotiating difficult curvature.

The photograph on page 49 illustrates a rectangular mirror with a bevelled plate, the frame being of moulded wood covered with tortoiseshell of reddish tint, the joints being masked by "clasps" of gilt repoussé silver. Mirrors of this type are depicted in their appropriate *milieu* in a series of engravings by Abraham Bosse, *circa* 1635, one print entitled "Les Vierges Folles (La Dissipation)" showing such a mirror suspended by what is apparently a silken cord with ornamental tassels. Variants of this type emanated from Italy, the Netherlands,

and France, and they are perhaps English only by denization, though the pattern was long-current in this country, and an undertaking of no hard achievement for native craftsmen. Examples are to be met with framed in ebony—a favourite wood during the early Stuart régime—ornamented with silver or patterned with fine "rippled" bands and mouldings such as are found on the turned-wood "standing-cups" of lime, maple, or *lignum-vitæ*, which are frequently inscribed with dates of the first quarter of the seventeenth century. Walnut, olive, and laburnum were other favourite woods used in the fabrication of this type of mirror, and as the century advanced the effective transverse cutting of thick veneer, which admirably exhibits the beautiful grain of walnut, developed into parquetry of "oyster-pieces"—thin slices cut transversely from

the trunk, branches, and roots of the tree, exhibiting the annular markings of their structure, resembling the texture of an oyster-shell and of approximately the same size. These were cut into polygonal, circular, and other shapes, full advantage being taken of the lighter-coloured margins in composing an effective pattern. The term parquetry is used to distinguish patterns, executed upon geometrical lines, in assemblages of various figured woods, or of the same wood with the figure arranged in diverse directions; the term marquetry distinguishes a more elaborate series of patterns, executed in veneer, and comprehending arabesque and elaborately curvilinear forms, flowers, birds, and more pictorial subjects, enhanced with shading and engraving. The marquetry associated with mirror frames is usually a continuous pattern, or arranged in panels and "reserves" margined with fine lines or banding and foiled with a veneer of highly figured or "oyster-wood." A very



Photo: V. & A. M.

AN EARLY STUART MIRROR IN A LACQUERED WOOD FRAME.

The In-filling is of "Stump-work" Embroidery.

Victoria and Albert Museum.

general embellishment of these moulded rectangular mirror frames is the shaped cresting, headboard, or "cape," a species of pediment, if the term may be allowed, which is often elaborately profiled and pierced with fret-cutting. These crestings or headboards are of wood, about a quarter of an inch in thickness, veneered, and stiffened on the back with two vertical cross-battens, which are prolonged to engage in slots in the upper margin of the mirror frame. That such crestings can readily be detached accounts perhaps for the fact that they are rarely to be found on mirrors which have survived the vicissitudes of more than two centuries and a quarter, and complete specimens are prized accordingly for their rarity.



Corresponding very closely in general design with the rectangular mirrors having broad moulded frames of ebony or walnut, and surmounted by elaborately shaped or pierced crestings as described in the foregoing, were those remarkable mirrors, often upwards of seven feet high and four feet wide, composed entirely of thick plates of silver, embossed in high relief and richly chased, which formed important units in those suites of silver furniture, specimens of which are still preserved, bearing hall-marks dating from the reigns of Charles II and William III. Furniture of this opulose description fulfilled, of course, no ordinary office, but was intended for presentation at times to convey a signal mark of royal favour or to further the negotiations of a political emissary. The citizens of London presented such a silver mirror, with a table of the same precious material and workmanship, to Charles II in token of rejoicing upon the occasion of that monarch's happy restoration to his kingdom, and both pieces are still preserved at Windsor. Evelyn records a visit, in 1683, to the apartments at Whitehall occupied by Louise de Quérouaille, Duchess of Portsmouth, where he observed "great vases of wrought plate, tables, stands, chimney-furniture, sconces, branches, braseras, etc., all of massy silver and out of number." We read that Mistress Elinor Gwyn also possessed "great looking-glasses" decorated with silver. Celia Fiennes, in the entertaining account of her tour through England, refers to "ye silver roome" at Bradby at one time furnished with stands, tables, and fire utensils of silver. The well-known suite at Knole Park, Sevenoaks, consists of a table surmounted by a superb hanging mirror, a pair of queridons, or tall stands for the accommodation of lights or perfume jars, and a pair of sconces. On the accession of the Dutch Stadtholder William of Orange to the throne of this kingdom the Corporation of the City of London presented him with a magnificent silver mirror surmounted by a cresting bearing the royal arms, supporters, and crowned monogram, the frame being decorated with gadrooning and sprays of various flowers. This mirror, which is still

housed in the Castle at Windsor, is pronounced by experts to be of English workmanship, but in design recalls certain compositions found amongst the published etchings of the Huguenot *émigré*, Daniel Marot.

Two accompanying illustrations mark the introduction from the East of a form of decoration which enjoyed great vogue. The frames are lacquered upon soft wood, and embellished with patterns and figures executed in gold-leaf. Lacquer or lac is an Eastern varnish which sets extremely hard and is applied in successive coats upon a specially prepared foundation, raised ornamentation being applied in hard and durable gesso; the craze for this form of decoration was fostered by the arrival in European ports of those picturesque East Indiamen, dispatched by the great chartered trading companies to China, India, and Japan, which returned freighted with immense cargoes of Oriental novelties, highly esteemed and quickly imitated by the astute Portuguese and Dutch traders who first conducted this lucrative branch of ocean commerce.

Examples in black, red, green, blue, and yellow lacquer of both Oriental and European provenance are found, dating generally from the Restoration to about the end of the first quarter of the eighteenth century: specimens have been encountered dating from the reign of James I, and even of Elizabeth, though these are rare, and there was a revival of the fashion in the latter part of the eighteenth century. An entry in the diary of John Hervey, Earl of Bristol,

records the purchase in 1694 of a lacquer mirror from the cabinet-maker Gerard Johnson, who enjoyed Royal patronage, and fashioned the pair of superb mirror overmantels of exceptional proportions and elaboration in Queen Mary's Gallery at Kensington Palace, one of which is illustrated facing page 48 and to a larger scale on Plate V. A description of this example was given in *THE ARCHITECTURAL REVIEW* for August 1913, quoting Mr. Ernest Law's investigations into the combined authorship of this admirable composition—which dates from about 1690 and was the joint product of the



*Property of Owen Evan Thomas, Esq.*

A WILLIAM AND MARY MIRROR IN A LACQUERED WOOD FRAME.

The shaped and saw-pierced cresting is characteristic of the period.



renowned Grinling Gibbons who executed the woodcarving, of Gerard (or Gerrit) Johnson, cabinet-maker to Queen Mary, who was responsible for the construction and fixing, and Robert Streater, sergeant-painter to the King, by whom the original gilding was carried out. Original drawings,\* prepared about 1694 and variously attributed to Wren and Grinling Gibbons, are extant, depicting overmantels of which this composition is reminiscent.

An upright hanging mirror (*temp.* William and Mary) in a walnut frame, the upper portion of which is characteristically shaped, is illustrated below: no doubt this example was

\* One of which was illustrated in *THE ARCHITECTURAL REVIEW*, 1913, August, page 35.



*Property of Percy B. Meyer, Esq.*

UPRIGHT MIRROR IN A WALNUT-WOOD FRAME,  
TEMP. WILLIAM AND MARY.

The glass is bevelled and "brilliant-cut."

originally equipped with a fretted cresting, adding importance to the height. It is composed of an upper and a lower plate, of so-called Vauxhall glass with bevelled edges; the upper plate is enlivened with an intaglio design in brilliant-cutting, which, with the bevelling, is highly polished: the reflection of every moving source of light flashes and sparkles in the cutting, and one finds in specimens of this order many pleasing devices compounded with great art from simple elements in these "embossed" plates—to use an appellation at one time current in trade circles. The cross-section of the walnut frame is ovolo-moulded, having in addition a minor moulding round the outer edge, and the transverse cutting of the wood displays the figured grain to great advantage. Later variants of this popular type of mirror, dating from the period of Queen Anne, have generally a flat frame, with a slight cavetto moulding next the glass and a beading round the outer edge. The crestings, or headboards, curve inwards at the top, towards the wall, a refinement for which one usually looks in vain in modern replicas.

What is known as a "landscape" mirror was very popular in Queen Anne and early Georgian days, and several figure on this and following pages. They consist usually of a central horizontal plate of glass flanked on either hand with narrow upright plates, all three being bevelled, while the flanking plates overlap the centre-plate, the inner bevel on the two first-named being narrower, and having therefore a sharper inclination. Early specimens are framed in walnut or in lacquered wood, following which slender gilt frames adorned with gesso, in low relief, were popular, and later were of carved wood, gilt. The more ornate examples terminate in voluted ramps, and at times provision is made on the ramps for candle-branches of gilt brass, with little shaped and engraved back plates, the outline of which may be perceived in the upper photograph on the facing page.

Reverting to a period slightly earlier, there are choice specimens of three-plate horizontal landscape mirrors, combined with chimneypieces, at Hampton Court Palace—in William III's State Bedchamber\* and in Queen Mary's Closet. The first-named is environed with blue glass affixed with cut-glass rosettes, and has a segment-headed central plate, being placed upon a background of oak above the boldly moulded marble framing which surrounds the fireplace opening. That in Queen Mary's Closet is framed in oak, moulded and richly carved, the joints between the three mirror-plates (which are flush) being masked with a conventional device of cut blue glass. Hampton Court is rich in splendid pier-glasses and other fine mirrors, which well repay inspection: some there are with multiple-bevelled glass borders and superb carved wood and gesso frames.

In the Cube Room at Sudbrook Park, Petersham, designed by James Gibbs in 1726-1728, is a mirror combined with a handsome chimneypiece of veined marble, which is illustrated on p. 54: the central portion is shaped like an example at Hampton Court Palace to which reference has been made, and bears a coat of arms—that of John Campbell, second Duke of Argyll—in enamel and gold foil. An architect who was associated with Gibbs at Ditchley, and with many Palladian contemporaries in the adornment of splendid early Georgian mansions, was William Kent, to whom is attributed the design of a noble mirror illustrated on page 55. Kent was the architect of that superb ducal mansion, Devonshire House, Piccadilly, which is about to be sacrificed ruthlessly upon the altar of a rampant commercialism. He designed much fine furniture, conceiving

\* Illustrated in *THE ARCHITECTURAL REVIEW*, 1913, August, page 36, and of which a measured drawing by Mr. P. G. Maule appears in Messrs. Belcher and Macartney's well-known folio on "Later Renaissance Architecture in England."





*Property of Percy B. Meyer, Esq.*

OVERMANTEL MIRROR IN GILT GESSO FRAME, CIRCA 1715.

it upon a scale appropriate to the splendid houses then arising, and finding executants equal in virtuosity to the great occasions provided by his genius. Kent designed many mirrors of the "landscape" variety to adorn his chimneypieces, some of which it is hoped will be presented in succeeding issues of *THE ARCHITECTURAL REVIEW*: a rectangular hanging mirror and groups of furniture of his design from Devonshire House have been recently on exhibition at the Victoria and Albert Museum, South Kensington, but the proper place to judge his furniture—and indeed *all* furniture—is in the environment for which it was designed.

The landscape mirror represented on page 56 is indicative of the change which next ensued. Placed over a quiet Georgian mantelpiece and enframed in a decorous rectangular panel, which is margined with orthodox carved water-leaf enrichment, the mirror visualizes an æsthetic revolution, and breathes a new spirit of adventure in its strange elements and recurving outline: here are no familiar items of structure, no mitred rails and stiles, no mouldings adorned with running-patterns of rose-and-ribbon, water-leaf or knurling, no accentuation of acanthus at the junctures of the four sides—instead, the designer seems to have been actuated only by a sweet unreasonableness, forcing his material into a mould as if it were fluorescent molten metal: we grope in vain for principles, for the secret of some formula which guided him in the assemblage of these strange shelly elements, which appear rather to have *grown* together by the agencies of nature than to owe

their fabrication to the artifice of man. This style was the wood-carver's great opportunity, and many captivating forms emerged from the operations of his deft and busy chisel. The gilder, too, was greatly in request, clothing the whole fragile architecture with his glistening sheath of gold. The enframed shapes of glass became too intricate for bevelling, in consequence of which this practice fell into desuetude, and the increasing richness of the frames no longer called for the augmentation of brilliant-cutting on the surface of the glass.

In England we have been accustomed to regard the cabinet-maker Thomas Chippendale as the representative designer of this epoch, but there must have been many who, as decorators, bridged the gulf between architecture whereupon the Rococo took slight effect, and furniture which was completely captivated by it. The architect Abraham Swan—if we may suppose him a practitioner—boldly countenanced the Gallic innovations of shell- and rock-work in designs for chimneypieces and sides of rooms published in his "*British Architect*," which first saw the light in 1745. Isaac Ware, in precept if not in practice, deprecated this invasion of the French, but wrought in Mayfair for a patron, Lord Chesterfield, who was determined that the appointments of his fine house should be of the prevailing fashion.

If we have, in the adornments of English houses, nothing comparable with the work, in this *genre*, of the French decorators Oppenord, Pineau, and Meisssonier, and of the architects Robert de Cotte, Germain Boffrand, and Charles E. Briseux, or of the metal-worker, Jacques Caffieri, and the *joaillier*, Pierre Germain,



*Property of Percy B. Meyer, Esq.*

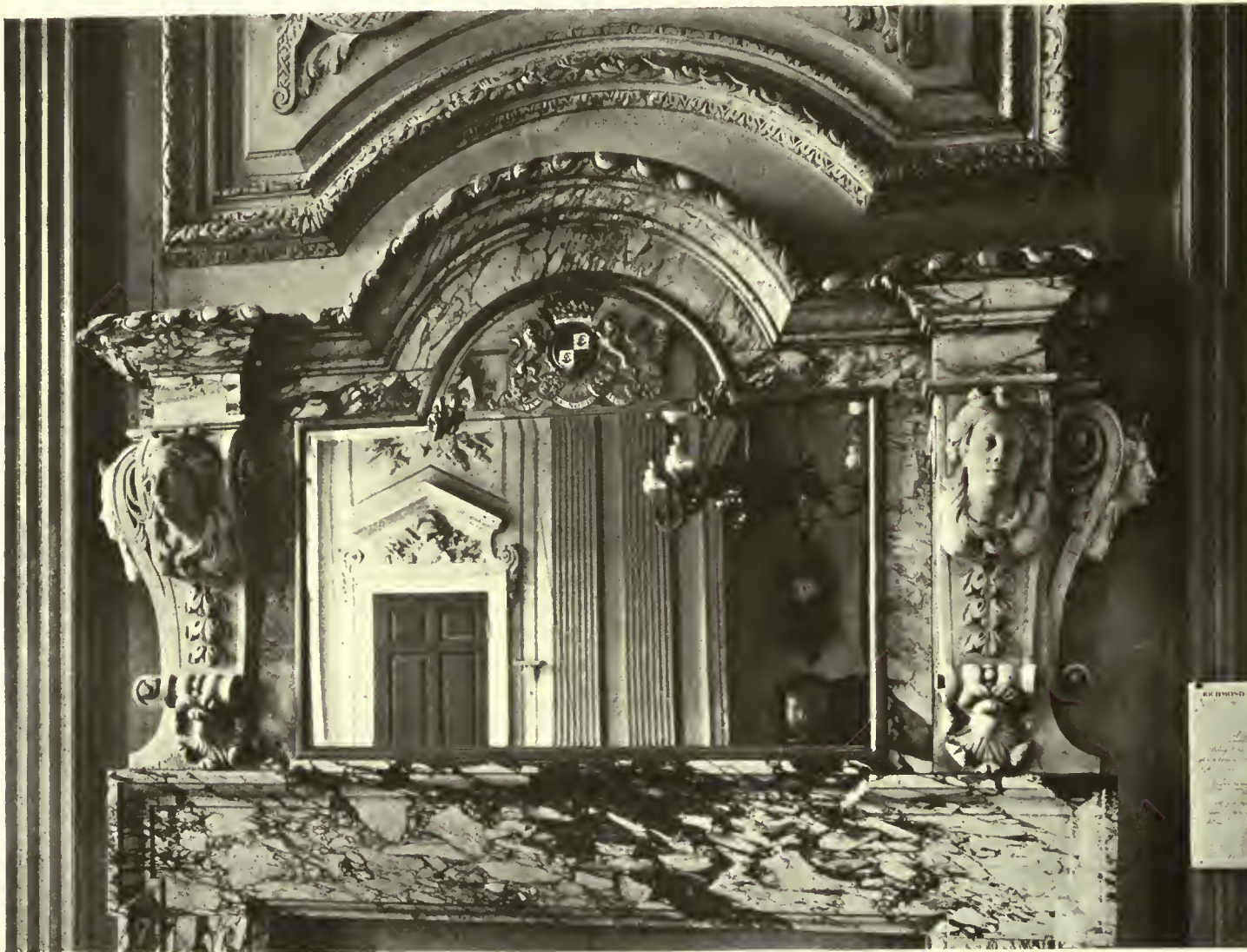
OVERMANTEL MIRROR IN CARVED AND GILT WOOD FRAME, CIRCA 1730.



our rare survivals of the period—admittedly less ambitious in conception and less marvellous in technique—are still captivating. One of those tall pier- or mantel-glasses, encrusted with mirrors, its sinuous branches bearing long-beaked stork-like birds, is rightly regarded as a treasured possession by many a discriminating proprietor, and is a splendid decorative accessory when grouped with a console-table of the same character or posed above a long carving-table, sideboard, or mantelpiece of the period.

One notes, not without amusement, that Matthias Lock, who published many designs closely founded on the French originals of Pineau, dedicates one of his series to the Right Honourable Lord Blakeney, Grand President of the Antigallican

years later, was re-enacted, in spite of which the vogue for these useful decorative accessories continued unabated; indeed, the size and importance of looking-glasses was considerably augmented, and tradesmen's bills are extant which attest the great extravagance displayed in this direction and the importance attached to mirrors in any scheme of decoration. The desire for lightness, brightness, and grace in interior decoration and furnishing is accountable for the Chinese craze: an infiltration of Oriental ceramic objects displayed high decorative possibilities which, once perceived, were seized upon with enthusiasm, and incorporated with great effect in European surroundings. Porcelain was the favourite decorative material of the Rococo in France, and porcelain determined the designs



MIRROR OVERMANTEL, SUDBROOK PARK, PETERSHAM.

James Gibbs, Architect.

Association, and the rest of the Brethren of that Most Honourable Order!

Matthias Lock, Thomas Johnson, and the firm of Ince & Mayhew, issued an enormous number of designs for pier-glasses, mantel-glasses, girandoles, and mirrors generally, which were constructed by furniture makers in town and country, and were modified to suit the purses of different patrons and the skill of the executant; the productions of this considerable manufacture are all attributed to-day to the great Chippendale, whose name is everywhere familiar.

During the seventeenth century and for the first quarter of the eighteenth century glass was inordinately expensive; in 1745 the heavy duty, imposed in 1695 and repealed three

and colour-scale of this enchanting period. Chinese hand-painted wall-papers now decked boudoir and bedroom, and mirrors in asymmetric frames of burnished gold accommodated themselves to this caprice. Chinamen and pagodas, rock-work and dripping water, were the ingredients of a new style, and were lavishly employed upon mirror and picture-frames, china-shelves and brackets, and "the many little artifices made use of to allure."

A passage in Bonnell Thornton's "Connoisseur" affords a contemporary picture of the vogue for *chinoiserie*, and perhaps deserves citation here:—

"Having occasion one morning to wait upon a very pretty fellow, I was desired by the *valet de chambre* to walk into the





*Photo: V. & A. M.*

MIRROR IN CARVED AND GILT WOOD FRAME, CIRCA 1725,  
ASCIBED TO WILLIAM KENT.

*Victoria and Albert Museum.*



dressing-room, as his master was not yet stirring. I was accordingly shown into a neat little chamber, hung round with Indian paper, and adorned with several little images of pagods and bramins, and vessels of Chelsea china, in which were set various coloured sprigs of artificial flowers. But the toilet most excited my admiration, where I found everything was intended to be agreeable to the Chinese taste. A looking-glass, inclosed in a whimsical frame of Chinese paling, stood upon a japan table, over which was spread a coverlid of the finest chints. I could not but observe a number of boxes of different sizes, which were all of them japan, and lay regularly disposed on the table."

The landscape mirror illustrated at the head of the next page might have graced the mantel-piece in such an apartment, and would have been enlivened by the accompaniment of mantel ornaments in bright-hued porcelain or china.

In the "Works in Architecture," published by Robert and James Adam, many vast mirrors are illustrated which extended from the dado or the mantelshelf almost to the ceiling of those splendid apartments with which their names are identified. Many of these survive, fortunately, in the settings for which they were designed, and their high decorative importance may still be apprehended. A great over-mantel mirror of the same character was at one time to be seen in the hall-room of Carrington House, Whitehall, designed by Sir William Chambers, whose practice was contemporaneous with the vogue of the Adam brothers. Both Chambers and Adam introduced Italian craftsmen into this country, and it is perhaps owing to the influx of these workmen from the South, who were great *formatori*, that the practice of modelling and casting and applying enrichment largely superseded carving in relief. Adam exploited a special composition for applied enrichments; the fine scale of ornament and the vogue for gilding and painting prevalent during the latter part of the eighteenth century greatly facilitated execution in this less enduring manner.

The mirror-maker of the period did not disdain to string delicate festoons and pendants of "husks," borne by light wires, across and around fragile looking-glasses, and it is surprising to find such specimens intact after the hazard of long life and the vicissitudes of the sale-rooms. Smaller mirrors of the Adam period were frequently elliptical in shape, and either horizontally or vertically of that figure, their slight gilded frames adorned with transverse fluting, and margined with fine reeding and pearling or sharply cut Greek water-leaf.

The circular mirror with a convex glass was an exceedingly popular article towards the close of the eighteenth century and for upwards of a quarter of the nineteenth century. It was framed in moulded and gilded wood, usually of a hollow cross section, the outer member being decorated with reeding bound at intervals with crossed ribbons, the inner member being enriched with pearling; next to the glass is usually a reeded band of ebonized wood, and the whole composition is frequently surmounted by a spirited representation of an eagle in carved wood, and bears at the sides scrolled branches or "girandoles" for the reception of candles, furnished with brass nozzles and with drip pans of the same metal or of cut glass. In some examples festoons of cut-glass drops are found depending from

the eagle's beak to attachments on the branching arms, while from the drip-pans depend "icicles" of flashing cut-glass aglow with prismatic fires. Distributed within the deep cavetto of the frame are small gilded balls, the size of marbles, a motif often repeated on the cornices of upright and horizontal mirrors, as in the attractive example which is seen on page 58. This is a good specimen of the "chimney-" or mantel-glass of the late eighteenth and early nineteenth centuries, and is adorned with familiar embellishments: the top member of the cornice is decorated with a half-round laurel band executed in composition, and applied: the bed-mould is a running band of water-leaf, and the glass is margined with reeded flats, the whole frame being gilded and the glasses bevelled.

About 1840 the old amalgamation process of "silvering" was replaced by a method of coating glass with a deposit of pure silver; this at first was not so durable as the tin-amalgam, and resulted in the fogging and crystallization at the lower margin with which

all who have housed or used old mirrors are familiar. To-day, mirrors coated by the "patent" process, as it is called, are painted at the back with a protective coating of shellac, which is reinforced with a further coat of red-lead paint, giving the appearance which is so well known.

It has not been possible to illustrate or describe more than a limited selection of the elegant forms into which mirror-glass was wrought during the two centuries traversed by our review, but enough has been advanced to show that while the material was expensive or difficult to procure the highest talents and the finest workmanship were available to make it beautiful. Contemporary accounts abound with references indicating the estimation in which mirrors were held as decorative accessories—



MANTELPiece WITH MIRROR OVERMANTEL FROM A HOUSE IN NEW SQUARE, LINCOLN'S INN.





*Property of H. J. Helyard, Esq.*

AN OVERMANTEL MIRROR IN A FRAME OF CARVED AND PIERCED WOOD, GILT,  
EXHIBITING CHINESE AND ROCOCO INFLUENCES. CIRCA 1750.

whole rooms were "wainscoted" with looking-glass: a background of the same popular material was utilized in the "Volery" or aviary at Chatsworth for reflecting the images of gay-plumaged birds: at Chippenham Park Celia Fiennes remarked mirrors "ye finest and most in quantity and numbers" in all her tour, describing piers of glass between the windows divided into panes, like the overmantel-mirror at Kensington Palace, an illustration of which forms the frontispiece to this article. According to the same authority glass sconces—wall-lights with back-plates of mirror-glass—were not uncommon in the time of William and Mary, and survivals attest that these were popular during the succeeding reign and in early Georgian days. Table-tops brilliantly "embossed" with monograms and coats of arms, of silvered glass, are to be encountered, and are exceedingly effective in combination with their usual environment of gilded gesso. One of the most pleasing and effective uses of silvered glass took

the form of framed pictures, painted in full colour upon a mirror background, favourite subjects for which were Chinese scenes and figures, the highly conventional treatment of which rendered them particularly suitable for the purpose—in combination with narrow frames of lacquer, or of Chinese blackwood, or of gilt wood carved with Chinese *motifs*, their high decorative value in appropriate surroundings was readily perceived and justly appreciated.

It is perhaps worthy of remark that carved frames designed to accommodate pictures do not make suitable mirror frames: contrary to the effect of a picture, a mirror plate gives an impression of depth to which the enframing woodwork requires a nice adjustment, but there are capital antique exemplars in which a mirror and a picture are combined in one frame with the happiest results imaginable. These were designed usually for surmounting mantelpieces or side-tables—combinations of the



*From a House in*

*New Square, Lincoln's Inn.*

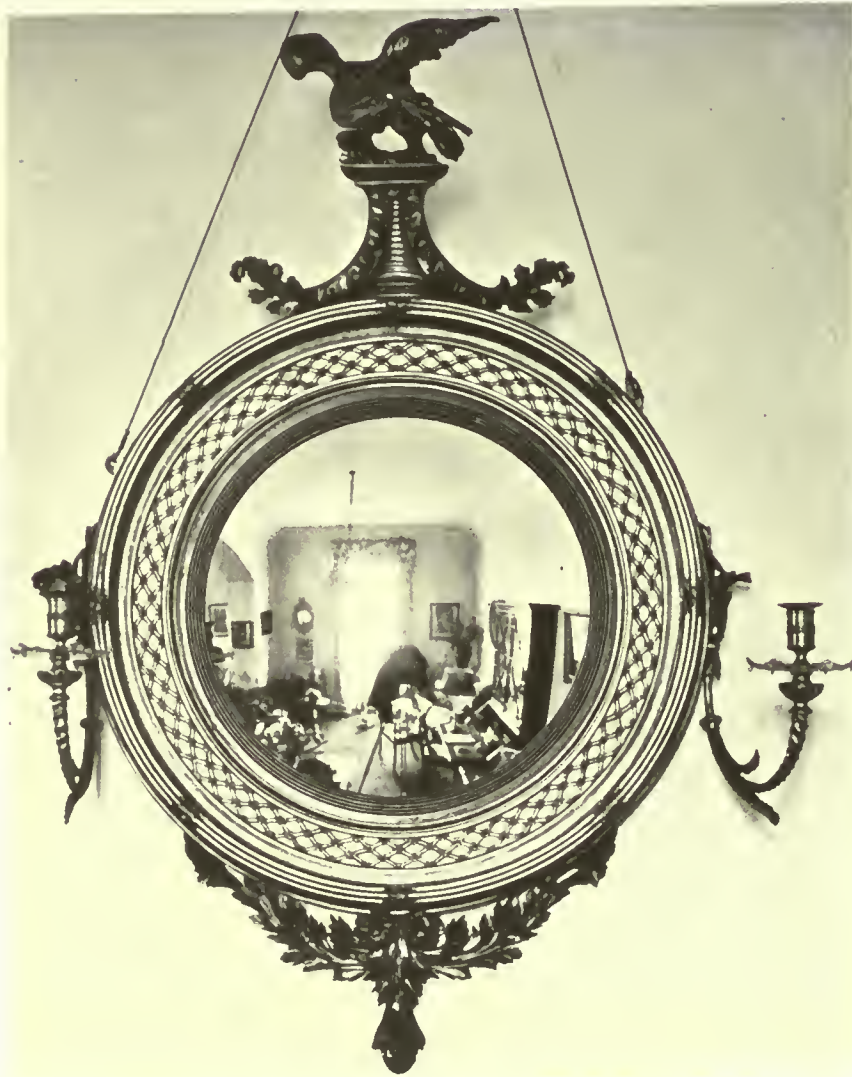
OVERMANTEL MIRROR IN A FRAME OF CARVED WOOD, PAINTED,  
EXHIBITING ROCOCO INFLUENCE. CIRCA 1745.



triple-plate landscape mirror or upright pier-glass with decorative pictures in which the subjects are conventionally treated—flower and fruit pieces by Jean Baptiste Monnoyer (who worked for Queen Mary III), bird-pieces by Jan Weenix, sea-pieces by Peter Monamy (like the capital example in the Victoria and Albert Museum, South Kensington), or compositions of classical ruins by Panini—enframed in light wood-work decorated with gilt gesso, in which the slight ornaments are effectively burnished. Gesso, with which so many splendid mirror frames of the Queen Anne period are embellished, is a composition of fine whiting, glue, parchment-size, etc., which is applied to the woodwork with a brush in successive coats till a ground is prepared, upon which the design is built up in layers with the brush, and the raised pattern contrived in several planes with beautifully softened edges. The design is then sharpened in parts by means of fine carving and engraving tools, the sunk groundwork being diversified with

Napoleon's campaigns being dominant in design long after the climax of Waterloo.

(To be continued).



CONVEX MIRROR IN A GILT FRAME.

Property of Maj.-General Bird, D.S.O., etc.

hatching, scaling, punching, or matting, performed while the material is still elastic; the entire surface is then usually gilded and the softly raised pattern highly burnished.

The gilding of all wood-work is carried out after careful preparation upon a thin foundation of gesso, which is employed to soften the minute asperities that elsewhere appear so slight but are curiously magnified when a surface is gilded.

During the English "Empire" period many extremely dignified and effective decorative mirrors were designed, the ornaments being usually executed in composition or in gilded brass. The style was a reaction from the delicate and graceful to the severity and magnificence of republican Rome; it has been remarked that this was essentially a warlike style, reflecting in its ornaments—casques, helmets, eagles, wreaths, etc.—the employments of the period, the influence of



OVERMANTEL MIRROR IN A GILT FRAME.

The ornaments are executed in composition.

Property of Maj.-General Bird, D.S.O., etc.





SOMERSET HOUSE CHIMNEYPIECE SIR WILLIAM CHAMBERS

Plate VI.

February 1920.

DETAIL OF CARVED WOOD AND MARBLE CHIMNEYPIECE, SOMERSET HOUSE, LONDON.

*Measured and Drawn by Christopher J. Woodbridge.*





# The Practical Exemplar of Architecture:

## Somerset House, London.: The Chimneypiece in the Registrar-General's Office.

THIS admirable chimneypiece which adorns a charmingly decorated apartment on the first floor of that north-eastern portion of Somerset House adjacent to the Strand, is constructed of carved painted wood enclosing slips of reddish-hued veined marble. The architect's original drawings of the ornaments—including the novel Ionic pilaster capitals—have happily been preserved, and it is hoped to present

the use of these societies being specially designed to meet their requirements and embellished in a manner befitting their state and dignity.\*

Chimneypieces and mantelpieces were objects of particular solicitude on the part of Sir William Chambers, who remarks of the magnificent examples then in vogue: "In this particular we surpass all other nations, not only in point of expense, but



CHIMNEYPIECE IN REGISTRAR GENERAL'S OFFICE, SOMERSET HOUSE, LONDON.

them in a further issue of *THE ARCHITECTURAL REVIEW*, both as models of effective draughtsmanship and elegant design.

The present building, or rather aggregation of buildings, known as Somerset House, replaces an older structure once the Thames-side palace of Protector Somerset, to which extensive additions were made during the first decade of the seventeenth century by Inigo Jones. A description of old Somerset House just prior to its destruction will be found in John Northouck's "History of London" published in 1773, the project for the rebuilding being on foot within two years. The north block of the new building provided accommodation at one time for the reception of the Royal Academy of Arts, the Royal Society, and the Society of Antiquaries, in all of which institutions King George III was actively interested, the apartments reserved for

likewise in taste of design and excellence of workmanship." Many of his designs were executed by the able hands of sculptors such as Wilton, Bacon, Nollekens, and by the woodcarver Thacker, for distinguished situations and discriminating patrons. He was assisted at Somerset House by his protégé, the gifted painter and draughtsman, Giovanni Battista Cipriani. Dr. Johnson, writing for the benefit of Mrs. Thrale, described the apartments of the Royal Academy at Somerset House as "truly very noble," the exhibitions being graced by pictures of the most eminent artists of the period, among whom were Reynolds, Gainsborough, Cosway, Beechey, and Richard Wilson.

\* "Somerset House Past and Present." R. Needham and A. Webster.



# Westminster Cathedral and its Architect.

IF Mrs. Winefride de l'Hôpital had been moved by the promptings of filial piety alone to write an account of her father's life and work, a slender booklet might have served her turn. Such memoirs, usually printed "for private circulation only," are esteemed and treasured by a few personal friends, but are so written as to possess but little interest for the general public, even when the subject is a person who has attained to a certain degree of celebrity. Mrs. de l'Hôpital would have been justified in planning her book on the small scale of the private memoir if her father had not designed Westminster Cathedral. True, he did much good work beside : but there is very little exaggeration in asserting that an architect never becomes popular until he has built a cathedral, or some structure that the public will accept in lieu thereof—say the Whitehall Cenotaph, which made famous in a day, through the least of all his works, an architect who had been for years designing buildings that, while to his fellow-architects they proclaimed him a master of his art, got him but little fame among the "many-headed."

If Bentley cared nothing for popularity, nor even for fame, because he cared so much for his art, he nevertheless could not have withheld his approval from this full-dress biography, in two portly volumes; to which distinction he has attained through his art, but mainly through that stupendous manifestation of it which became possible when he was selected to design Westminster Cathedral. The men capable of turning so grand an occasion to such glorious account are even more rare than the opportunities for it: or let us say, rather, that the hour and the man do not always coincide—the great man for the great work is not invariably at hand at the psychological moment.

That Bentley was the right man to build Westminster Cathedral is proved by the event, by his having designed the grandest building of modern times. His daughter's singularly candid biography of him does not so much as hint that he was foreordained to do this work: but it shows, without labouring the point, that his life, from his earliest years, was an undeviating though unconscious preparation for it and step-by-step progress towards it. Even his apprenticeship to a builder helped to fit him for the great task that crowned his career—gave him the assured technological mastery that enabled him to achieve the final glorification of brickwork.

Born at Doncaster on 30 January 1839, the third son among the seventeen children of Charles Bentley, wine merchant, and of his wife Ann, John Bentley came of a sturdy Yorkshire stock, which had been settled in Doncaster for more than a century. When he was fourteen, a fine old church of which he was passionately fond was destroyed by fire; and the boy, who knew every stone of it, was able to construct, chiefly from memory, a cardboard model of it that was perfect in every detail. Even earlier than this, he was extremely fond of watching the local carvers and joiners at work; and when Sir G. G. Scott, commissioned to rebuild the church—that of St. George, Doncaster—appointed a local mason as clerk of works, Master John Bentley, who was a favourite with the mason, haunted the site, and, having a talent for drawing and a good knowledge of workmanship, made himself very useful in the office and on the job, explaining the working drawings, setting out full-size details, making templates for the masons. "He was even trusted to measure up the foundations for the great central tower." And this in the sixteenth year of his age!

It was then thought to be time for him to choose a career. He wanted to be a painter; but his father, as a business man, scorned the idea. John must make up his mind for work of a more practical and less speculative character. While waiting for it he was allowed to assist, as a sort of under-clerk of the works, in the repairs of Loversall parish church, the architect who thus had the honour of becoming Bentley's first employer being George Gordon Place, of Newark and Nottingham. That was in 1854. Early next year John entered the engineering shops of Sharpe, Stewart & Co., of Manchester. He remained there but a very short time, for in June of the same year he was apprenticed to Winslow and Holland, builders, of Bloomsbury. Richard Holland, admiring the boy's extraordinary skill in drawing, suggested that he should become an architect rather than a builder, and got him an introduction to Henry Clutton, a prosperous ecclesiastical architect to whom Bentley was never articulated, but with whom he remained as an improver for rather less than three years. Captivated by his principal's enthusiasm for early French Gothic, Bentley produced, in 1858, what was probably his first essay in ecclesiastical design—a church, "of Lombardesque type, in red brick with stone banding, with an imposing campanile-like tower"—a clear foreshadowing of Westminster Cathedral. The drawing was shown at the first exhibition (in March 1860) held by the R.I.B.A. in its then new quarters in Conduit Street. Bentley took no further part in competitions, which he always vehemently denounced. A year later he exhibited at the Royal Academy for the first and last time, his contribution being a coloured study for a chancel. Magnificent draughtsman and fine colourist that he was, he should not have hidden his light under a bushel. William Burges, who was in Clutton's office when young Bentley entered it, had, it is assumed, much influence on the youth's æsthetic development.

In these early years Bentley helped on important domestic work, like "Quantock," the Tudor mansion for Lord Bridgewater, and Minley Manor House, Farnborough, in Louis XI château style; but ecclesiastical work took up most of his time, and his assistance was so highly valued that Clutton offered him a partnership when he was only twenty-one years old. It was a tempting offer to a youth without means, but he had the courage to refuse it and to commence practice on his own account. At first he had ample leisure to study the casts in the old Architectural Museum in Cannon Row and the tombs in Westminster Abbey. He was fortunate in forming thus early his friendships with the Westlakes, Napier Hemy, H. W. Brewer, W. A. Purdue, and W. Butterfield. Bentley was received into the Catholic Church in 1862 by Cardinal Wiseman, taking then the name of Francis in addition to John. He did not marry until he was thirty-five years old, his bride, Miss Margaret Fleuss, being fourteen years younger. By that time he had built up a good practice. Always physically delicate, although of apparently sturdy frame, he was a passionate worker who overtaxed his strength. He died suddenly on 1st March 1892, before his nomination for the Royal Gold Medal could be confirmed, and before the prospect of his being elected A.R.A. could be realized. Although these honours did not materialize for him, he was happy in the assurance that they awaited him—that, in the opinion of his fellow-artists, he had earned them. Like most men of genius, he had a high opinion of his own merit, but rejoiced to have it confirmed. He



may even have felt, what is no more than the truth, that his work at Westminster proved him one of the world's great masters in architecture; and all his minor works point to the same conclusion—that, with his skill in decorative as well as in architectural design, with his masterly knowledge of the accessory arts and crafts—of frescoes, stained glass, mosaics, iron-work, furniture even—he was comparable for versatility to the giants of the Early Renaissance.

Mrs. de l'Hôpital's book is an important addition to the literature of architecture: for not only has she given a very full account of the inception of Westminster Cathedral, with the trials and triumphs that it brought its architect; she supplies also fairly full memoranda of his smaller work, ecclesiastical and domestic. The illustrations are copious and beautiful; but we should have liked to see more plans, as well as a few rough sketches showing how the artist shadowed forth his ideas. Other personal touches are by no means lacking, and from them we derive a vivid impression of a singularly noble-minded man of genius, his little faults being as faithfully set forth as his great virtues.

*"Westminster Cathedral and its Architect." By Winifride de l'Hôpital. In two volumes. With 160 illustrations. London: Hutchinson & Co., Paternoster Row. Price £3 3s. net.*

## Publications and Catalogues Received.

"Popular Handbook for Cement and Concrete Users." By Myron H. Lewis and Albert H. Chandler. Second edition. Hodder & Stoughton.

"Economic Farm Buildings: Systematic Planning, Improvement, and Construction." By Charles P. Lawrence, F.S.I.; with an Introductory Note by Sir Thomas Middleton. The Library Press, Ltd.

"New Standard Building Prices for the Use of Architects, Civil Engineers, Builders, Contractors, etc." By Lieut.-Col. T. E. Coleman. E. & F. N. Spon, Ltd.

"The Concrete House." By G. W. Hilton, Architect. E. & F. N. Spon, Ltd.

"Building Construction: Advanced Course." By Charles F. and George A. Mitchell. Ninth edition, revised and enlarged, with about 800 illustrations. B. T. Batsford, Ltd., 94 High Holborn.

"Glass Manufacture." By Walter Rosenhain, B.A., D.Sc., F.R.S. Second edition, largely re-written. Constable & Company, Ltd.

"How to Estimate: Being the Analysis of Builders' Prices." By John T. Rea, Architect and Surveyor. Fourth edition, revised and enlarged, with more than 400 illustrations. B. T. Batsford.

"Ideal Boilers, Radiators, Accessories." National Radiator Company Limited, Hull.

"The Cottage Window." Illustrated by H. M. Bateman. The Crucial Manufacturing Company Ltd., Braintree.

"English Eighteenth-Century Sculptures in Sir John Soane's Museum." By Arthur T. Bolton, F.S.A., F.R.I.B.A. With 21 illustrations. Soane Museum.

*Any of these publications and catalogues may be inspected in the Reading Room, Technical Journals, Ltd., 27-29 Tothill Street, Westminster.*

## Correspondence.

### An Early Adam Building at High Wycombe.

WITH reference to the notes on the Guildhall and Market Hall at High Wycombe (page 26 of our January issue), Mr. Arthur T. Bolton, F.S.A., Curator, Sir John Soane's Museum, writes to us as follows:—

"The question of the Market Hall at High Wycombe has been cleared up. The architect was Henry Keene, who preceded Robert Adam at Bowood. The other building—The Shambles—is an early work of Robert Adam, alteration of an existing octagonal market-house, but the whole has been since altered. I am proposing to give this latter work in the book on Robert Adam now in the press."

## Symphonies in Stone.

By Bart Kennedy.

WHENEVER I have wandered into a strange city, I have gone to see the cathedral. For the cathedral is always a beautiful place. And I hold that a beautiful place is of all places the most utilitarian. It is of more value to those around than the drab, useful places of commerce that too often mean slavery. Beauty and harmony are the only things that are worth much in life.

If I were asked to say which cathedral impressed me most, of all I have ever seen, I would say the cathedral of Toledo in Spain. That is indeed a place most glorious. It has wonderful windows, and the light within it changes from moment to moment. Ever is there going on within it a splendid symphony of moving colour. The light weaves and weaves within it. It is a place that seems vast as a world—a sublime world of harmony. On one of the great walls is a giant picture of St. Christopher. But perhaps one of the most beautiful things of all is the Altar of the Transparency. This is a glorious blend of designs in dazzling white, and in many colours and shades, that rises and rises till it unites with and is lost in the light of the roof far above. The Altar of the Transparency is strangely beautiful. But the wonder of the glorious cathedral is the light—the transcendent, shining, changing light.

The cathedral that comes next to my mind is the cathedral of York. Herein is an effect of strange solemnity and vastness and immenseness. The light that comes in is the grey, subdued light of the north. This old, reverend, restrained, beautiful place! Perhaps it impressed me more than any other cathedral I have seen in England.

That such places of wonder and beauty as cathedrals should arise from the hand of man shows that within him lives a god. These glorious symphonies in stone! They are the expression of the splendour of man's soul and intellect.

At times I have stayed in the quietude of a cathedral, and it has seemed to me as if the world had gone. It has seemed as if the sounds of the strife of life were lost in some illimitable distance. Herein one might collect oneself. Mysteries of one's soul and mind would be revealed.

The beautiful soft lights that shine in cathedrals! Often I have looked up at them and marvelled. They change and change, going on their way as a melody. And the mighty organ-sounds that sweep through cathedrals! And the voices that rise in hallowed song! And the glorious pealing of the bells! And the ceremonies enacted in the cathedrals! Significant are they. They have evolved from out the very root of life itself.

The great towns of the world with their noise and their strife and their ugly places of commerce! Dread and ruthless war goes on in them in times of so-called peace. A war in which the weapon used is cunning. A war worse than the red, open war of violence. Ever is it being waged in these great towns of the world. It goes on without cessation.

And in these towns the cathedrals arise. There are the sanctuaries to which one may go from the throbbing unrest. They are the harmonious expressions of the genius of man. Their presence shows that all is not dark in human destiny. They are the heralds that tell of a coming higher and nobler life.

These glorious symphonies in stone! These harmonious places of meditation and calm! In themselves they are a lesson to those who rush fitfully through life, gaining nothing that is worthy of possession. In them shine the beautiful lights. In them live the glorious sounds. In them are enacted the significant and wondrous ceremonies—the ceremonies that are replete with meanings that man has forgotten.

# The Nation's War Paintings at the Academy.

AT this exhibition of the major portion of the Imperial War Museum's acquisitions there is work to suit all tastes. There are veritable masterpieces and striking *tours de force* hanging cheek by jowl with deplorable inanities, equally valueless as records and as art.

There is no need to indicate the bad bargains: they jeer at one from the walls, and are almost the only works that have been selected for praise by a certain type of critic. This said, let us enjoy the feast of art set out in the galleries. In Gallery 1 the bluff countenance of Lord Plumer, by Sir W. Orpen, R.A., almost startles one with its lifelike frankness. Near at hand are one of Mr. Hughes Stanton's very convincing landscapes, "Lens, 1918," and "The Bridge, H.M.S. Melampus," quite one of the best of Mr. P. Connard's contributions. A very original and brilliant marine, "Torpedoed Tramp Steamer," with a Cornish sea and sky and cliffs well rendered, is by the late Mr. G. S. Allfree. Next to it hangs Mr. F. Dodd's particularly tense "Interrogation."

Mr. Charles Pears, whose work maintains an extraordinarily high standard, shows, in Gallery 2, "H.M.S. Furios," amazing alike in its beauty of colour and for its revelation of accurate knowledge of all the necessary components of a marine painting. Another fine study of an effect in nature hangs near by in "A German Attack on a Wet Morning," by Mr. H. S. Williamson. Next to it is the wonderfully expressive "E 41 Making an Attack," by Mr. P. Connard.

In Gallery 3, and elsewhere, may be found soldiers and sailors and nurses masquerading (on canvas) as ventriloquists' puppets, as portions of rusted iron girders, as vari-coloured bladders, and as bits of crumpled waterproofed paper. But there are also a fine portrait of General Tyrwhitt, by Mr. Glyn Philpot, A.R.A.: a very accomplished "Irish Troops in the Judean Hills," by Mr. Henry Lamb: an extensive view over a pallid landscape which appears to be rallying from shell-shock in "The Old German Front Line, 1916," by Mr. C. Sims, R.A.; and "Heavy Artillery," a remarkable picture by Mr. Colin Gill. In this work, notable for fine draughtsmanship, the artist has committed the anachronism of painting the circumstances and details of twentieth-century warfare in the manner of an Italian of the fifteenth century.

Much the same incongruity is a feature of Mr. E. Seabrooke's "Bombardment of Gorizia," in Gallery 4. Next to Mr. Gill's picture is Mr. Sargent's magnificent work, "Gassed," of which we have spoken on a previous occasion. Worthy companion to it is the truly great painting, "In the Gun Factory at Woolwich Arsenal," by Mr. G. Clausen, R.A. A master at rendering the play of sunshine under varying conditions, Mr. Clausen has surpassed himself in this work, and has shown once and for all that it is not by cheap eccentricities in handling that atmosphere and light are most brilliantly conveyed.

In the next room (4) the following canvases attract particular attention, viz.: "The Staff Train at Charing Cross Station, 1918," by Mr. A. Hayward; a solidly painted "Capt. A. Jacka, V.C.," by Mr. C. Gill; "The Great Mine, La Boisselle," with its strange colouring; a portrait of "The Artist" and a "Flight Sergeant, R.A.F.," with its splendid modelling and wonderful comparison of tones on oilskin and leather, by Sir W. Orpen.

In Gallery 5 we may see why Mr. Cecil King is to be congratulated on having leapt into the front rank of our marine painters if we will examine his "Copenhagen, December, 1918," and his most beautiful "Libau Harbour, Jan.-Feb., 1919." Also in this room are a "Lancashire Fusilier," "55 c.c.s. Q. 5,"

a "Hero of the 8th Queen's," and "Back to Billets"—some of Mr. E. Kennington's fine manly presentations of soldiers. Another figure painter who never fails to convince us is Mr. G. Holiday; his "Observation Post" is in this room. Next one notices remarkably strong wash-drawings of "The Long Gallery, Hertford House," and of "Hertford House, War Time," by Mr. F. G. Unwin.

A fine effect of the glitter of sunshine on the sea is rendered in Mr. W. E. Arnold-Forster's "Americans Arriving, July, 1918." Sun and heat, again, and their tiring, parching effect on dust-choked troops, could hardly be better conveyed than in Mr. H. S. Williamson's "Route Nationale." Sound studies of types are to be seen in Prof. Rothenstein's "An Indian V.C." and Mr. R. Schwabe's "Shepherdess."

Fine examples of Mr. H. Rushbury's war-time studies in London are his "Night Watch in the Dome" and the "Memorial Service to Capt. Fryatt in St. Paul's," and, in Gallery 9, his surprising "Washington Inn, St. James's Square." Finally, there is an interesting "Baalbec" by Mr. J. McBey.

In Gallery 6 one admires the decorative sense displayed in Mr. W. Bayes's "Battery Shelled," while regretting the artist's unwillingness to dispense with eccentricity in the treatment of his shadows in cubes and squares. He scores a genuine success in his fine composition of "Landing Survivors from a Torpedoed Ship." It is a detail in a work of such good colour and line that his boat would be too frail to withstand a wave.

Had Mr. C. Nevinson but shown more sensitiveness to colour in his "Grey Harvest of Battle," he would have added a fine quality to a stirring picture. In his repellent "The Doctor," he certainly conveys successfully the unpleasantness of the situation.

"The Doiran Front," by Mr. W. T. Wood, shows an interesting stretch of country brilliantly lit by the evening sun. Miss Clare Atwood's "Devonshire House, 1918," proclaims an artist keenly alive to all the beauties of colour and form presented by her subject.

Gallery 7 is devoted to the truly magnificent records of Mr. Muirhead Bone and of his brother-in-law, Mr. Francis Dodd. Suffice it to say that they have filled a gallery with superb drawings of great value both as works of art and as documents.

In Gallery 8, Mr. C. Nevinson's "Reliefs at Dawn" strikes a solemn note, just as the busy, glittering scene in Mr. C. Bryant's "Camouflaged Leave Ships" strikes a gay one.

Mr. Ian Gordon's "Burnt and Wounded in a Battleship after Action" rings true in its clever and sensitive way. Equally telling by reason of its straightforwardness, is Mr. G. Rogers's "R.A.M.C. Stretcher Bearers." Both fully convey the horrors of war.

For positively wonderful subtlety of colour and drawing one should examine "H.M.S. Courageous in Dry Dock," "Pay-night," "Corner of Dockyard" (all at Rosyth in winter), and the splendid "Steam Pinnaces at Hawes Pier," by Mr. Pears.

Works that should not be overlooked are: Mr. E. Dade's realistic "Convoy Passing Whitby High Lights" (seen from the cliffs), Mr. Philpot's fine portrait of Admiral Sturdee, and the breezy "Airship 9" by Mr. A. E. Cooper. Further on are a fine little view of Arras, in low-toned greys and drabs, by Mr. Hughes Stanton; a brilliantly observed aeroscape, a "Mist Curtain," by G. R. Solomon; and "St. George and the Dragon," the captured Zeppelin L lying wounded in the Thames, a rather old-fashioned-looking-picture—and none the worse for that—by that up-to-date and poetical marine-painter, Mr. Donald Maxwell.





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## THE NATION'S WAR PAINTINGS AT THE ACADEMY.

Among the best things in Gallery 9 are the delicately coloured pictures by Prof. Rothenstein. There are his view of "Huy, Belgium," one of the most romantically picturesque places in Europe; his fine "Ypres, the Cloth Hall"; a ruined mansion, "Talbot House, Ypres"; ruined trees, "Havrin-court"; and a ruined church at "Bourlon."

Then there are the wonderfully spontaneous and luscious sketches by Mr. J. Sargent, R.A., which constitute an artistic treat; distinctive views of "Oostdinkerque," by Mr. G. Dechaume, and of "Bourlon Wood," by Mr. H. Tonks.

Gallery 10 is devoted to the brilliant work of Sir J. Lavery, A.R.A. As is the case with Mr. Sargent, Mr. Bone, and Mr. Dodd, where all is so excellent it is difficult to select a particular work for special praise. An example of another fine and intrepid artist is to be found in the next gallery (10A), where Mr. G. Spencer Pryse's "Fall of Ostend" hangs among a most interesting collection of war lithographs.

In Gallery 11 are more of Mr. Pears's marvellous marines, such as "The German Fleet at Anchor off Inchkeith," under an appropriately angry sunset; "Camouflage, H.M.S. Fearless," a bit of camouflage *in excelsis*; and a superbly painted sky, "Dazzled, Camouflaged Battleship," in her delicate lilac suit, ploughing through a mighty raging sea all grey and cream colour; and his "Shipping the P.V.'s."

A lady, Miss Isabel Codrington, scores a great success with a most complicated and accomplished work, startling in its realism, entitled, "Cantine Franco-Britannique, Vitry-le-Français." Similar qualities by that past-master Stanhope Forbes, R.A., are splendidly displayed in his "W.R.N.S. Ratings Sailmaking" near by. "The Green Crassier, Lens," by Mr. Oppenheimer, shows us, in pathetic manner, a country tortured almost to death. "Crashed," by Mr. W. T. Wood, is notable for its fine sky.

The sculpture in the Central Hall is of an exceptionally high order. Witness the splendid "Camel and Cacolet" and "The Two-handed Seat," by Mr. B. Clemens; the spirited friezes, "The Battle of Ypres," by Mr. C. S. Jagger, and "Gunners" and "Fragment," by Mr. G. Ledward. "The Tin Hat," by Mr. J. Epstein, shows a very typical head of a British fighter.

The Lecture Room contains a most able work by Mr. A. D. McCormick, "W.R.N.S. Officer and Ratings," a fine record of facts; "Outside Charing Cross Railway Station," by Mr. J. H. Lobley; a very fine presentment of the "Operating Theatre, Endell Street," by Mr. Austin Spare; "The Navy in Baghdad," by Mr. Donald Maxwell, full of Eastern glitter; and some of Miss Anna Airy's great, virile pictures of busy workshops. Perhaps the best of these plucky canvases is her "L Press, Forging the Jacket of an 18-in. Gun."

In the South Room, outstanding examples of fine colour and drawing, which at the same time fulfil the conditions of supplying valuable records, are Mr. O. Moser's "Transferring a Cot Case to H.M. Hospital Ship Somali, off Helles"; "The Attack on Zeebrugge," by Mr. C. Turner; the very accomplished "Asher Creek, Mesopotamia," by Mr. S. Briault; some well-handled scenes in Baghdad, by Mr. V. C. Boyle; and "The Hotel, Nieuport Bains," by Mr. E. Handley-Read, a picture of desolation.

In the same room, by Mr. Maxwell, are "M.L. 248 Entering Tyre," full of the mystery of sundown, and the excellent "M.L.'s Off Sidon." By Mr. Spare are such first-rate works as the "Dispenser, Endell Street Hospital," and the poignant "Operation on a Slightly-wounded Man." Mr. Cecil Aldin's splendid picture of horses in an old barn, "Women Employed in Remount Dépôt," is a veritable triumph for its popular artist.

In the Small South Room one notices such strong drawings as "The Wrecked Mine Shaft" and the "Villa Belle Vue, Etaples," by Mr. A. Hill; some good sound etchings—"The Belfry, Bethune," the "Eglise St. Vaast, Armentières," and the "Fosse dite de Bracquemont"—by Mr. J. Strang.

By Mr. McBey, whose "Hodgson's Horse at Aleppo" attracted us in the preceding gallery, are his fine "Dawn Camel-patrol Setting Out" and "Ras el Ain."

A group of talented lady artists contribute an original and valuable series of coloured modelled groups which rightly attract considerable attention.

STRAIGHT.

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### Pictures of Etaples.

Nor very far from Boulogne the river Canche slides out into the Channel, a torment of pine-clad, wind-tossed sandhills on one bank, the woods of Le Touquet and the coquettish villas and tall sentinel lights of Paris-Plage on the other. A short distance back, up the treacherous estuary, lies little old-world Etaples, the home port of a fleet of stout fishing smacks. In Etaples, Mr. and Mrs. Austen Brown, two of its many artist-lovers, have lived for years. At 95A Regent Street, upstairs, is the Macrae Gallery, its walls hung with tokens of Mr. Austen Brown's love for the little French village. In the olden days Napoleon stayed in Etaples supervising his arrangements for the invasion of England. The Canche was full of barges and other vessels whereby to encompass our destruction. A painting of his house, humble for a city, grand for this village, hangs in the collection.

Doing what they could to help the Allies, the Austen Browns stayed in Etaples through the Great War; so that not only to the art-lover, but to the many whom war has familiarized with the spot, the delightful pictures shown in this exhibition must appeal. Treated somewhat conventionally, with dark outlines apparently put in with a fine brush, these pictures are water-coloured in a rich and breezy manner on fawn-coloured paper, giving a very true impression of the little fisher town.

Pleasant it is to see once more the beamy boats in "The Marine Quarter," and in "Noon, Fishing Quarter," with the quaint row of houses looking over the water, the narrow-fronted ones squeezed upwards into an additional story; "The Market," full of bustling buyers and sellers, seen under a lowering sky, the whole rich effect most cunningly rendered; the equally queer jumble of "Houses on the Place," the charming composition of "The Town Hall," with its appropriate mackerel sky, and the curving, inconsequent Rue de Rosamet. Then there is a sketch of the funny old windmill which dominates the place, and the quaintly domed church presiding over its own particular duck-pond; and, most taking of all, the scene along the shore at "Low Tide," where we see the tired boats leaning all ways, taking a well-earned siesta on their soft bed. In the suburbs Mr. Brown has found lovable subjects at "Le Touquet," where, through a screen of pine trees set on the sands, the fisher-fleet sails are espied sailing on brilliant blue water past the distant town. There is another first-rate composition showing the boats passing "The Light-houses."

One of the most delightful spots in the neighbourhood is Camiers. In "The Lake, Camiers," the beauty of the scene is ideally conveyed, with its fairylike trees and shepherd-led flock.

STRAIGHT.







G. P. Panini. del.

*E Musaeo Hugonis Howard Armig.*

Knapton. f.

Plate I.

CLASSICAL COMPOSITION BY G. P. PANINI.

March 1920.



# The Charm of the Country Town.

## II.—The City of Exeter.

By A. E. Richardson, F.R.I.B.A.

NO account of English architecture, more particularly that of the eighteenth and nineteenth centuries, can be deemed complete that overlooks the wealth of material available in the West of England, especially in the counties of Devon and Cornwall. Yet it is somewhat strange that this important contribution to the national exchequer should have been systematically ignored. The study of a city which is the chief centre of a county provides a means whereby the charac-

What is really more difficult to explain is the extraordinary consistency of the development, considering its Italian origin and widespread ramifications. But regarded in this light the aspect of traditional architecture in the eighteenth century can be compared to the mediæval development of Gothic, with the exception that the advantage of improved means of internal communication expedited the passage of ideas. From the last quarter of the seventeenth to the first quarter of the nineteenth



BARNFIELD CRESCENT, EXETER.

teristics of local tradition can be examined and dealt with ; for if it is true that a city receives the products of the countryside, it is equally certain that city influences react in an increased ratio.

Fashion in building and taste in design develop slowly, but always with sureness of purpose. Although it is possible to note the consistent development of the eighteenth-century manner in the buildings and towns adjacent to the western roads, and to assume with some certainty that events in the metropolis determined the style of buildings in Bath, Bristol, or Salisbury, it is also certain that information affecting architectural polity reached these places in a roundabout way.

century a continuous stream of architectural ideas originating in London flowed westward. Bath and Bristol took on a new character ; Salisbury was enriched by the brick buildings in the Close ; and Exeter, the last important city on the western chain, received notable additions. Some isolated examples of early eighteenth-century building still exist in Plymouth and Devonport ; in any case these must be considered as exceptions, for the main links that give sequence to the traditional chain appear to terminate within the walls of the cathedral city on the Exe. As the eighteenth century matured, so local taste in Bath and Bristol developed on definite academic lines, remaining to some



extent subordinate to London practice, but nevertheless sufficiently strong to react on centres more remote from the metropolis. These facts, combined with local characteristics of craftsmanship and material, go far to explain the broad rendering of the Classic theme so conspicuous in the towns and villages beyond Exeter, and throughout the south-western area of England. It should be remembered, however, that what is architecturally representative of Exeter reflects the vernacular expression of almost every other town in the West of England, and with this in view a study of eighteenth-century buildings in the city can be started.

The famous capital of the West country reposes on an eminence overlooking the Exe, yet removed from the estuary. Its commanding situation doubtless influenced the forming of the great

the windings of the river beyond the limits of Exe Island, and between the chimneys of breweries, flour mills, tanneries, and foundries, trails of escaping steam mark the steel road planned by Brunel. To the north and south rise the featured tops of hills, and due west the horizon is marked by the outline of Dartmoor.

A good portion of the ancient wall, with ruins of the castle, shows how the expansion of the city was checked, until a century ago it burst its bounds. Exeter is mediæval in expression as well as in the sentiment she inspires. Her ancient boundaries are well defined, the record of her growth is obvious to the curious, but her secret is difficult to the casual.

In outline and mass the shape of the city corresponds



COLLETON CRESCENT, EXETER.

earthwork at Northernhay in pre-Roman days. That it was a Roman station of importance is vouched for on the authority of Antoninus, who travelled through Britain A.D. 140, and his evidence is corroborated by the unearthing from time to time of Roman relics. Above the tiering of brick and stuccoed walls, dominating the undulating surface of tiled and slated roofs appears the graceful silhouette of the Cathedral, mothering as it were the towers of the diminutive parish churches, and seeming to rebuke the soaring ambitions of the modern spires. From a vantage point across the Exe the conglomerated buildings acknowledge ecclesiastical authority; yet the secret of their origin, together with the tale of the inhabitants who formerly sheltered within the walls, is as obscure as are the names of the builders. From the tall places and ancient circumvallations can be viewed

roughly to an oblong which is intersected lengthwise and across by four streets: North Street leading to St. David's Hill and Crediton, South Street running parallel to a straight reach of the river and thence by Magdalen Street to the old London Road, Fore Street giving access to Bridge Street and the road to Plymouth, and High Street, the most important, leading through St. Sidwell Street to the highway for Bristol. The Cathedral and the Bishop's Palace occupy a large portion of the quarter to the south of High Street and the east of South Street. Each of the divisions of this approximation to an oblong is intersected by a close network of streets and alleyways defying summary description, although all are clearly set forth in the comprehensive plan prepared by Alexander Jenkins in 1806 and the equally good map drawn by R. Brown in 1835.





NORTH SIDE, BEDFORD CIRCUS.



DEVON AND EXETER HOSPITAL.



Like most cathedral cities, Exeter still retains a good deal of mediæval splendour; there are the gabled houses in the High Street richly windowed, the somewhat pompous Elizabethan façade of the Guildhall recalling the days of doublet, hose, and ruff, the exquisite hall of the Tuckers Company, the ridiculously small yet exceedingly ornate parish churches, and the great church on the site of the ancient monastery and conventual church of St. Peter, which for dignity of composition and beauty of detail is unsurpassed.

Students of old cities are familiar with the idiosyncrasies of time and fashion; to their discerning eyes a Renaissance veneer of brick or plaster means the existence of a more ancient construction, the bones of which protrude at odd corners, refusing to be denied: for many sturdy relics of the past have been buried

development of the residential portions of the city on a large scale beyond the walls tended towards the south-east on lands enclosed by Paris Street, Magdalen Street, Holloway Street, and the Quay, near the old Customs House. A detailed description of the principal houses will follow.

Bedford Circus belongs to the 1790 period of Exeter's architecture, and is representative of the refinement of the day. Houses built in groups have the advantage of producing uniformity and increased scale. The value of a curved line in a group of this description is undeniable, especially when the delicacy of the main cornice is contrasted by the lines of flat bands at two levels following the sympathetic curvature of the brick surface. The doorways are exceedingly well proportioned, and when viewed in perspective seem to check and steady the



TERRACE HOUSES, SOUTHERNHAY.

alive, and a fair proportion of houses belonging to the Tudor period still await investigation.

The Hospital at this date stood at the lower extremity of Southernhay much as it had been left by the builders in 1741, the Workhouse was on the Honiton Road, and the old Gaol on the site now occupied by Hayward's nineteenth-century building. The London Inn was standing at the corner of Longbrook Street awaiting its new coat of brick and other additions, the northern side of Bedford Circus (page 65) had been in existence for ten years or more, and the terrace houses forming the northern side of Southernhay were partly built. Barnfield Crescent (page 63) was in course of erection, and the houses fronting Dix's Field (page 67) were projected. At this time the stately houses forming the flat segment of Colleton Crescent (page 64) were in occupation. From the above summary and reference to the map of 1806 it will be clear that the first

sweeping range of tiered windows. Not the least of the good qualities exhibited in this excellent grouping is the proportion of the windows and the subtle diminution in height between the stories.

The erection of Barnfield Crescent pertains to the closing years of the eighteenth century, the houses taking their name from a small field in front. From the date of completion until 1830, these houses faced open country, but the development of a new road in 1835 from Southernhay to Summerland Place altered the surroundings. This terrace has the merit of rich simplicity; the front consists of four ranges of windows, the lower being arcuated with double rims. Jalousies, elegant balconettes of wrought iron, and a delicately trellised veranda, combine to produce a picture of persuasive and refined charm.

The design of the Colleton Crescent group follows in the main that of Barnfield Crescent, and shows the same hand. The





Plate II.

DOORWAY, BEDFORD CIRCUS.

March 1920.







HOUSES AT ENTRANCE TO DIX'S FIELD.



NEW LONDON HOTEL.

buildings were erected about the year 1800, and are to some extent an improvement on those previously named. Coade's patent stone has been used for the enrichment of the entrances, recalling the manner of Thomas Leverton, in Bedford Square and Gower Street, London. The accidental grouping of the later houses at the extremity of the Crescent prevents an abrupt termination.

The illustration (page 64) shows an exceptionally fine veranda, and the delicacy of the wrought-iron balcony will be appreciated.

The range of houses forming the northern side of Southernhay must next be considered, for, with the adjacent gardens and umbrageous trees, they contribute much to the charm of this once fashionable quarter of the city. These terraces were in course of erection between the years 1800 and 1806. They are of smaller consequence than those in either Colleton Crescent or in Barnfield Crescent, and represent a medium form of design between the earlier houses of Bedford Circus and the former. The stepping of the flat band for the intermediate ranges is exceptionally effective.

To this period belongs the remodelling of the London Inn, with its finely proportioned brick front and splayed wing. The generous proportion of the columned porch, with the Greek character of the detail, shows the impending change of taste that followed the teachings of Stuart and Revett.

A study of Brown's map of 1835 shows the extent of the city's growth in the intervening period. It will be seen from this excellent survey that the development of the late-eighteenth-century residential centre, namely, Southernhay, with Bedford Circus and Dix's Field, had been completed, probably by 1810; and further speculations, prompted without doubt by the extraordinary energies of Foulston at Plymouth, had resulted in the erection of a smaller class of residential property beyond the walls adjacent to the four trunk roads. The temporary barracks near Danes Castle had been replaced by others of a permanent nature. The city could boast a reservoir, and the artillery barracks had been transformed to serve as the city workhouse. Meanwhile the outlying streets and cottages were steadily encroaching upon the rural amenities of the immediate suburbs, the bricky tide eventually engulfing some of the country seats.

The Devon and Exeter Hospital, which is illustrated on page 65, was built in 1741, the Halford wing being added in 1858. This interesting structure, built almost entirely of brick with stone dressings, stands at the western extremity of Southernhay, facing the ancient Trinity Burial Ground. The main façade exhibits a nice variety of composition, the retreats are well managed, and the proportion of the windows is excellent.

*(To be concluded.)*

## Bisham Abbey and its Memories.

By E. Beresford Chancellor, M.A.

THE Thames is notable for many things. The river itself as it winds in wondrous meanderings through many counties—from its "stripling" stage in Gloucestershire to its full and massive energy in London before it joins the open sea at The Nore—is a river of many memories; a piece of liquid history, as it has been phrased. It has borne on its stream the wandering Romans and the followers of the great king who snote us into greatness; it has known the gorgeous pageants of later times—from those of the Richard who died at Pontefract to those of the George who died at Kensington; it has seen the bluff Henry of picturesque memory and the "fair virgin throned in the west" of Spenser's lay. Its banks have been dotted here and there with towns and habitations that have in some cases developed into centres of commercial or social activity, or have sunk into the calm attendant on places which are no longer anything but relics of former greatness. Cities, from Oxford to the capital; towns, from Abingdon to Richmond, still prove its existing importance as it flows majestically past them untouched by their vicissitudes and regardless of their feverish or calm existence.

Nothing, however—not its ancient towns, nor its great houses, nor the varied character of its banks—carries our minds back to its earlier days better than those monastic remains which are to be found scattered on its shores, from Godstow to Syon and Sheen. Among these Bisham holds a somewhat unique and peculiar position. In the first place its

institution, although originally dating from far earlier days, was, in a sense, due to the very monarch who destroyed, far and wide, similar existing communities. Then its life was, under Henry's scheme, of the shortest duration; and to-day its chief interest centres in the fact that it was the burial-place of the Earls of Salisbury, and particularly because here lie in some unknown spot the ashes of the great Kingmaker, who thus (to borrow Johnson's phrase), after leaving a name at which the world grew pale, rests in an unknown grave amid the quiet of a small Thames village.

There are, as a matter of fact, four distinct centres of interest in Bisham: first, there is the memory of the ancient monastic foundation; then there is the present Abbey, around which memories and legends cling like its own embracing ivy; again, there is the church, a sort of tutelary deity to the flowing river at its base; and finally there is the typical Thames-side village with which the name of one of England's most characteristic painters is associated.

It was as early as the reign of Stephen that the manor was given to the Knights Templars, who had a preceptory here, and who owned Temple Mill close by. When the Order of the Templars was suppressed, Bisham was given by Edward II to Hugh Despenser, who succeeded Piers Gaveston as favourite of that ill-starred monarch and finally ended a turbulent life at Bristol. In course of time the manor passed into the possession of the powerful family of the Montacutes, Earls of Salisbury;



and it was William Montacute who, in 1337, built here a priory of Augustine Canons, the foundation stone being laid by no less a person than Edward III, as is proved by an inscribed brass discovered under strange circumstances at Denchworth, near Wantage.

The priory seems to have flourished until Henry VIII set about the suppression of the monasteries, when it was surrendered to him. Then a curious thing happened. Instead of being handed over, as were so many similar foundations, to some favourite, or kept to augment the revenues of the Crown, Bisham was refounded, or rather a new Benedictine Abbey was established in its place, in 1537. The importance of the new establishment may be imagined when it is remembered that it was created by the monarch who had dissolved practically every other important fraternity in the kingdom, and who gave to Bisham the added distinction of the mitre. Henry never did anything without a reason, and it seems pretty clear that his reason in this instance was that prayers might here be said perpetually for the repose of the soul of Jane Seymour. But the devoutness of the widower gave place soon enough to some other caprice, for we find that, only six months after its foundation, the new abbey was forced to give up its charter—to be precise, in the June of 1538. The

making and unmaking monarchs, the lord over death and victory, the supreme head to which men turned for direction; splendid in conquest, redoubtable in defeat: here he lies amid the calm of a small English village, where the rustling trees and the lapping water are all that stand for the strain and turmoil of that arduous eventful life. Johnson, in his "Vanity of Human Wishes," illustrates the theme that is as old as man, by the example of Charles XII; he might have selected as well a great man of his own country whose possessions were once limitless, whose power was once greater than a king's, whose dust lies in an unmarked grave, and who left a name, like Charles, "To point a moral, or adorn a tale."

But it is not only the great Warwick who lies here. Here, too, repose his father, Richard, Earl of Salisbury, beheaded at York in 1460, and his brother, Lord Montagu, who also fell at Barnet, as well as earlier and later members of the same illustrious family. Their tombs have utterly disappeared, but somewhere below the abbey or the church, certainly within the immediate area, is the accumulated dust of history. Many of the great monastic buildings along the banks of the Thames have owed their origin to the piety or remorse of great sovereigns. Many have been of far greater size and importance



BISHAM ABBEY, BERKSHIRE.



BISHAM MONASTERY.

manor was subsequently granted to Anne of Cleves; but for some cause, or by some oversight, the royal seal had never been attached to the deed of gift, and when Queen Mary came to the throne she forced Anne to give it up, and bestowed it on, or sold it to, Sir Philip Hoby; one version of the story being that Anne was permitted to exchange it with the famous diplomatist.

But, after all, it is the fact of Bisham Abbey being the burial-place of the Montacutes and the Nevills which makes it so peculiarly interesting to the visitor who may have a *flair* for historical investigation. Anne of Cleves is a rather pathetic figure; Elizabeth is here at least a somewhat shadowy one; but that of the redoubtable Warwick the Kingmaker stands forth triumphantly from a somewhat legendary past, and embodies in our minds a childish delight in his great name and imperishable fame. That tremendous figure towers above those far-off contemporaries as a thing of flesh and blood, flesh of the most resisting, blood of the bluest, from amongst the but half-adumbrated phantoms that compassed him about. Magnificent, daring, resourceful; now lending the weight of his vast influence and great intelligence and knowledge to the Yorkists, then again carrying the Lancastrians to victory:

thin that of Bisham, but from among them Bisham stands out specially because of the memories of those illustrious ones who were once connected with it and who now lie within its precincts. From the restless days of mediævalism, past the strenuous times of the Tudors, it is a long cry to the comparative quiet which, by a curious anomaly, may be said to be the lot of a place like Bisham in this otherwise anything but peaceful period. The little village seems to enjoy a placid and calm existence after the rush and turmoil of the past. Its picturesque red-brick cottages have a reposeful air; its tutelary church-tower seems to be the only necessary guardian of that renowned and somewhat remote village life. Even the great figures who must once have trod where we to-day tread, and heard the summer breeze amid the leaves as we hear it, sink back into the dim immemorial past; and, instead, there emerges the modern figure of the painter who has left us not only the "Harbour of Refuge" at Bray, but that "Rainy Day at Bisham," in which the spirit of the place seems to dwell amidst those atmospheric effects of which Fred Walker was a master; and the mind travels to Cookham Church, where his dust lies as quietly as does the dust of Warwick in the place they both knew and loved.



# The Courtyard of St. Bartholomew's Hospital.

WHEN that very practical dreamer of dreams, Rahere, sometime Court jester or minstrel to Henry I, was commanded in a vision to collect money wherewith to found a priory to be dedicated to St. Bartholomew, he proved himself a man of great business capacity. It would seem that he was the most practical kind of visionary: for not only did he dream the right dreams—he knew how to get them fulfilled with efficiency and dispatch. He started Bartholomew Fair, on which Ben Jonson wrote so diverting a comedy and the late Professor Henry Morley so scholarly a monograph, and out of the rents for the stalls at the fair the astute prior built, about the year 1123, St. Bartholomew's Hospital, which consequently is easily the oldest of the London charities.

Richard Whittington, hero of a thousand pantomimes, enlarged the hospital, which was "refounded" by Henry VIII on his suppression of the monasteries in 1547. A statue of this very pious re-founder stands betwixt the two effigies representing the one a sick man and the other a lame one, above the west gate of the hospital. Well might Henry VIII build hospitals with some of the proceeds of the suppression of the monasteries. This use of the ill-gotten wealth was not more charitable than necessary. For Henry disturbed not only the monks, but the sick poor whom they had maintained, and, says the late Henry Morley, in his classical monograph on "Bartholomew Fair," the King established, in 1544, on the old site a new hospital of St. Bartholomew; and on the 27th of December 1546, a month before the King's death, the indenture was signed between Henry VIII and the City of London which gave to the City, with other places, Little St. Bartholomew, to be "The House of the Poor in West Smithfield, in the suburbs of the city of London." "Suburbs" is distinctly good.

The hospital must have been, from its earliest days, a convenient resource for the turbulent folk, or their victims, who came to Smithfield. Not only because at the fair the quarter-staff was so freely plied as to make many hospital cases. Boniface, Archbishop of Canterbury, visiting the priory, smacked the sub-prior's face, and there ensued a fierce free fight between the archbishop's retinue and the canons of the priory: the archbishop "raging with oaths not to be recited," rending in pieces the rich cape of the sub-prior and treading it under his feet. Then, considerably later in this rough island's story, the boys from rival schools may have given the hospital a little work. Disputing on points of grammar, they went from words to blows, "with their satchels full of books." Says quaint old Stow, "The scholars of Paul's, meeting with them of St. Anthonic's, would call them Anthonic's Pigs, and they again would call the others Pigeons of Paul's, because many pigeons were bred in St. Paul's Church, and St. Anthonic was always figured with a pig following him."

James Gibbs designed that portion of the building shown by Mr. Hanslip Fletcher's drawing. The design does not reveal Gibbs at his best, giving him but little scope for the display of the talent that won him immortality. But Goldsmith wrote no third comedy, and James Gibbs designed no third building worthy to rank with the church of St. Martin's-in-the-Fields and the Radcliffe Library at Oxford. Still, his section of St. Bartholomew's Hospital is well enough, as Mr. Hanslip Fletcher's pencil bears witness; and a façade of such suavity, such rhythm as the current architectural jargon goes, must have a soothing effect on the convalescent patients who take

the air in the courtyard in front of it. And the young medicos who walk about there, or, when the weather is warm, lounge in groups around the fountain which Hardwick designed, must sometimes wonder how much truth there is in the modern theory of the curative effect of eurhythmics. It was no new theory to architects. They knew quite well—as James Gibbs certainly knew—that rhythmic lines in architecture are "in tune with the infinite," chiming harmoniously with life's regular pulsations—not actually and physically moving with them, it is true, but corresponding in some subtle way with their diastole and systole. Gibbs's façade is certainly a restful composition, free from fuss and pretentiousness; and in its own serenity, and in the buildings round about that reflect its dignified bearing, one finds a blessed mitigation of the horrors that still cling to Smithfield, the scene of so many martyrdoms by burning—a tablet on an outer wall of the hospital reminds us that here and thus suffered Rogers, Bradford, and Philpot; and then we remember with another shudder that here Sir William Wallace was beheaded, and Wat Tyler slain by William Walworth, Mayor of London.

The inevitable Stow dwells with unction on the slaying of Wat, who, on a modern view, was very treacherously and barbarously done to death. Stabbed and hacked not only by Walworth but by half a dozen other "chivalrous gentlemen," he was dragged into the hospital of St. Bartholomew, "whence again the mayor caused him to be drawn into Smithfield, and there to be beheaded."

It would be pleasant to imagine the short, brisk, black-avised figure of William Harvey, who "discovered" the circulation of the blood, taking a turn in front of Gibbs's building; which, however, was erected during 1730-33, whereas Dr. Harvey flourished more than a century earlier (1578-1657). He became physician to St. Bartholomew's in 1609. It was in the year of Shakespeare's death—1616—that Harvey first brought forward his views on the movements of the heart and blood; and Bacon was one of his patients. Harvey would have admired Gibbs's work, could he have seen it, for he raised for the College of Physicians, of which he had been elected president, "a noble building of Roman architecture (rustic work, with Corinthian pilasters), comprising a great parlour or conversation-room below and a library above"—an odd enough description, but giving us a very friendly interest in Harvey as a man of taste as well as a man of science. A beloved physician he. Abernethy the blunt must have paced this courtyard, for he was elected principal surgeon to Bart's in 1815, having held the post of assistant there for eight-and-twenty years. In 1790-91 the governors built a lecture theatre for him.

The School of Medicine of St. Bartholomew's Hospital, erected in Giltspur Street in 1873, from designs by Edward L'Anson, has a scholarly and sedate façade, strongly suggestive of the Italian palaces, but lacking the interest that would have been imparted by the adoption of the customary order in the upper story. Balustrades, one marking the division between the stories, and the other crowning the unusually elegant cornice; rusticated quoins; and agreeable variations in the window treatment at the various heights—these features obviate dullness in a front that follows decorously, if a trifle tamely, the academic tradition set up by Cockerell, and carried on with a difference by James Williams and other disciples, who were fortunate in their opportunities to achieve monumental architecture.

J. F. MCR.



COURTYARD OF ST. BARTHOLOMEW'S HOSPITAL, SMITHFIELD.  
*After a Drawing by Hanslip Fletcher.*



Plate III

*One of the less well-known works of James Gibbs, this design does no discredit to the author of the Church of St. Martin's-in-the-Fields. The classical spirit in which this hospital block was conceived has greatly influenced later buildings in the district, particularly the Hospital extensions designed by Hardwick, to whom is attributed also the fountain in front of Gibbs's building.*

March 1920.





SCULPTURE APPLIED TO ARCHITECTURE.



Plate IV.

March 1920.

GROUP OF SCULPTURE, COURTYARD FAÇADE, SOMERSET HOUSE, STRAND, LONDON.

*One of the six groups of sculpture flanking the main doorways on three sides of the Quadrangle, Somerset House, Strand, London. Sir William Chambers, architect; the designs attributed to Cipriani, and the execution to Milton or Carlini.*





# Decoration & Furniture

from the Restoration to the Regency.

## III.—Furniture of the William & Mary Period, 1689—1702.

WILLIAM III, 1650—1702.

MARY II, 1662—1694.



Property of

L. C. Goodison.

PORTRAITS OF KING WILLIAM III AND QUEEN MARY IN FRAMES OF CARVED WOOD, GILT,  
BY GRINLING GIBBONS.

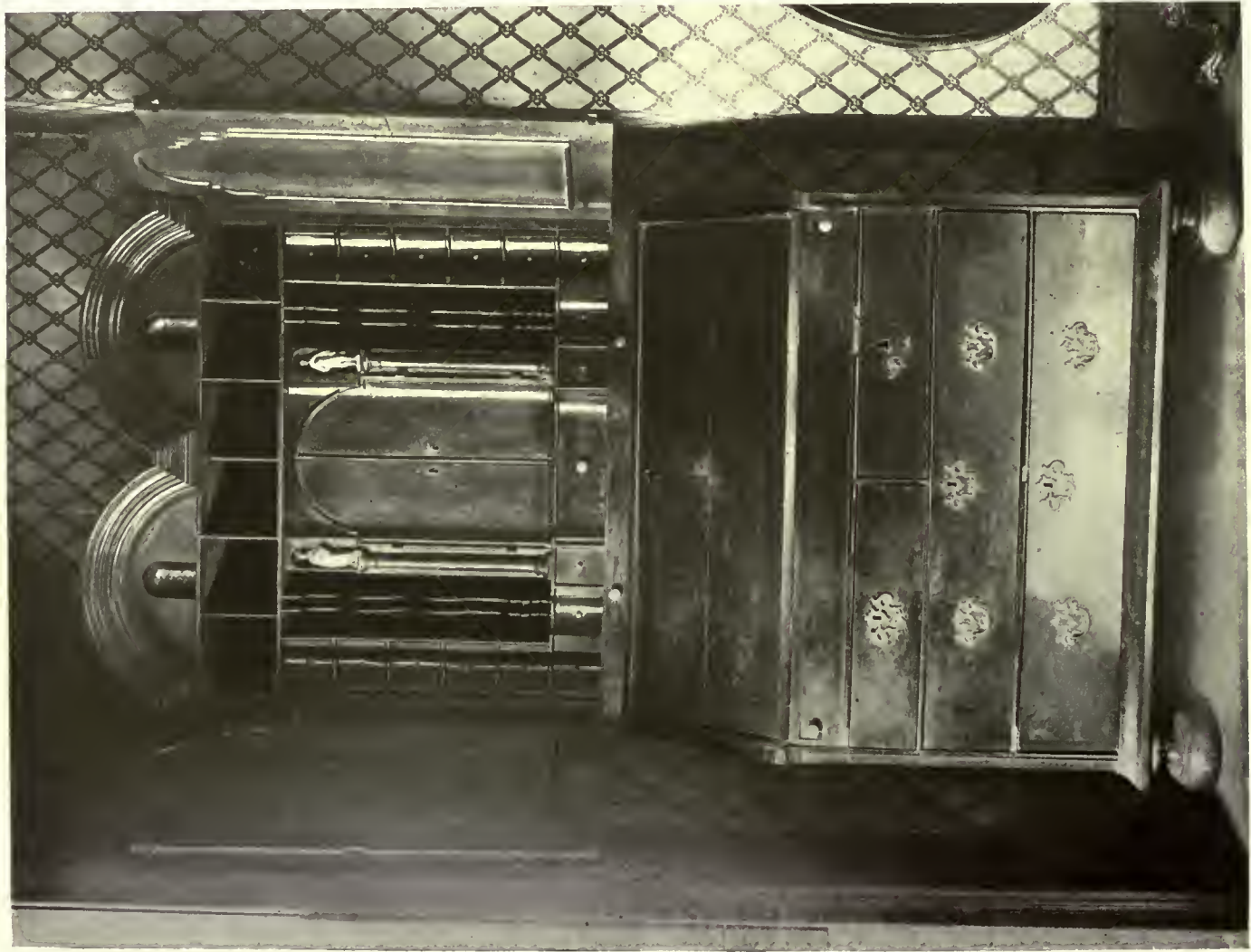
*"STRAIT then I'll dress, and take my wonted range  
Thro' India shops to Mottoux's, or the Change,  
Where the tall jar erects its stately pride,  
With antick shapes in China's azure dyed:  
There careless lies a rich brocade unrolled,  
Here shines a Cabinet with burnished gold."*

"The Toilette," 1715,

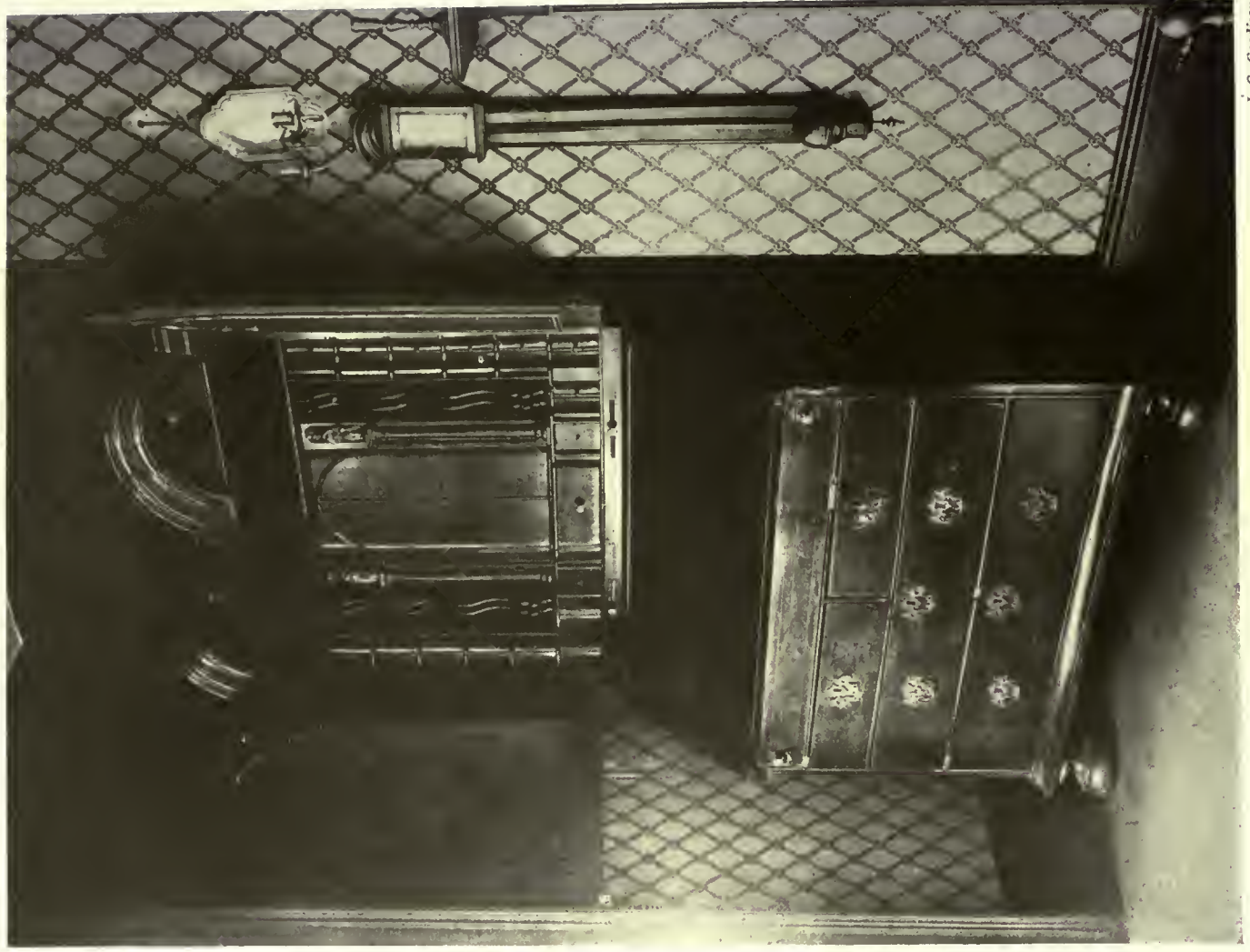
LADY MARY WORTLEY MONTAGU.



FURNITURE OF THE WILLIAM & MARY PERIOD.



Property of



I. C. Goodson.

BUREAU-CABINET OF FINELY FIGURED WALNUT VENEERED UPON OAK.

*The outer doors are glazed with silvered "Vauxhall" plates.*



# Decoration and Furniture from the Restoration to the Regency.

## III—Furniture of the William & Mary Period.

By Ingleson C. Goodison.

THE Dutchman has always displayed great pride in the furnishing and adornment of his house, and William the Stadtholder, statesman and intrepid soldier, who succeeded James II as King of Great Britain, after the "glorious revolution of 1688," was no exception in this respect. Both William and Mary found great pleasure and diversion in contriving, edifying, and equipping their Thames-side palace of Hampton Court, which remains to this day a worthy monument to the architectural genius of Sir Christopher Wren and the talent of Grinling Gibbons, though but sparsely furnished with the mobiliary creations of Daniel Marot and the numerous and nameless satellite cabinet-makers and upholsterers who fashioned the admirable walnut, lacquer, and gilded furniture, great beds and canopies of state, pelmets, valances and window draperies, of this brilliant period. Glowing canvases enrich the walls, fine chandeliers of crystal, brass, and gilded wood depend from lofty ceilings, superb mirrors reflect the change of scene and sparkle with prismatic fires, tall beds of state bear precious freight of figured silk and multicoloured velvet. Yet this mighty artillery of sauces serves but to whet the appetite. Of pictures there is a plenitude—high decorative quality, enormously enhanced by fine environment; there one may find a royal clock by Quare ticking away delicious moments of stolen leisure, or commune with a weather-glass by Tompion which bespeaks only serene skies and "Faire" weather in graceful script. Those "landscape" looking-glasses, cunningly disposed

upon angle chimneypieces, disclose an enfilade of rooms magnificently planned and still splendidly adorned; tiered china-shelves attest Queen Mary's predilection for ornaments of pottery and porcelain—gay Oriental wares and tin-enamelled Delft; fine suites of brilliant tapestry, margined with carved wainscot, deck the walls; Verrio's deft pencil depicts the symbols of repose on the ceiling of a bedchamber; chairs there

are, and stools innumerable, card-tables and side-tables of golden walnut, tall guéridons and tripod stands of gilded gesso—a fire-screen *en suite*, its office now purely ornamental, for no fires blaze on the elegant andirons, or sully the cast-iron firebacks with the products of imperfect combustion.

It has been an unfortunate practice to denude Hampton Court and Kensington Palace of their appropriate appointments, for our national museums have not ventured, or been able, to approach the problem of a reconstructed environment for their treasures, such as one sees on the Continent—preferring rather to hoard riches in heaps, on the principle of Caledonian Market on a Friday—so that great knowledge and no little effort of the imagination are needed to conjure up a true picture of an apartment of the William and Mary period properly equipped with the furniture, pictures, carved frames, carpets, upholstery, lighting accessories, and table equipage which ministered to the needs and appetites, physical and mental, of former occupants. Bureaux-cabinets, bureaux, fall-front secretaires, stand-cabinets, china-cabinets, chests upon



Property of

I. C. Goodison.

CORNER CUPBOARD OF OAK VENEERED WITH WALNUT.

These cupboards were borne upon the moulded dado-rail about 2 ft. 6 in. from the floor.



stands, double chests, dwarf chests, spinets, mirrors—upright and horizontal—toilet mirrors, tables—centre and side-stands, clocks—long-case and bracket—barometers, chairs, stools, settees, day-beds, bedsteads, all bearing the unmistakable impress of one harmonious style, and yet marvellously diverse in design, belong to the period under review: and yet how shall we form a just appraisal of the progress of the arts in England from such scattered material?

Walnut, olive, and laburnum were the fashionable woods for furniture—the first-named greatly predominating, while pollard elm and oak, lignum-vita, yew, cedar, and sycamore were used, though less extensively, beech being in great request whenever a cheaper substitute was necessitated. The practice of veneering is particularly associated with the period under review, thick saw-cut veneer being used universally, the greatest effect being aimed at by utilizing the fine figured-grain and rich tonal effects of walnut and woods of corresponding character: marquetry came into favour from 1675-1680, and was popular till 1710. Turning was much employed for the decoration of table and chair legs, and stretcher-framing was used wherever practicable. Upholstery coverings consisted of rich figured silks, large-patterned cut-velvet, embroidery, and needlework of *gros* and *petit point*, the silks and velvets being woven principally in this country, and chiefly by Huguenot *émigrés*

who fled from France to England in great numbers upon the revocation of the Edict of Nantes: earlier settlements of weavers from the Netherlands having been due to persecution during the Spanish occupation.

The Dutch influence on design, which is naturally observable at this period, had its origin at least as far back as the Commonwealth, though many Dutch artists, craftsmen, and artisans came over among the entourage of William III, or were speedily attracted to this country by the prospective patronage of a

compatriot. Queen Mary was a distinguished exponent of the art of decorative needlework, and actively promoted its adoption in the coverings of fire-screens, settees, chairs, stools, and cushions. Her taste for the collection of decorative china was developed by all the fashionable ladies of her day, and she shared the enthusiasm of the Dutch for still-life pictures—fixed flower, fruit, and bird "pieces" used with such splendid decorative effect in chimney-pieces and over the enfiladed doorways then in vogue. Jean-Baptiste Monnoyer, better known perhaps as "Bapsté",

the celebrated flower painter, was a protégé of the Queen's.

The decorative arts of Holland were at this time strongly influenced by a wave of Orientalism resulting from the trading activities of the Dutch East India Company—an influence which quickly extended to this country and blazed the race. Lacquer screens and cabinets, porcelain, rug, carpets, and bric-à-brac were imported in immense quantities, and quickly followed by European imitations which at first emanated from Portugal, and the Netherlands, and later were manufactured at home. The true Oriental products are described in contemporary accounts indifferently as Chinese, Indian, and "Japan": at least three varieties of lacquer were imported at this date—raised, flat, and incised—the real lacquer being laboriously executed in an extremely hard-drying resinous lac, the exudation from an Eastern tree (*Rhus vernicifera*).

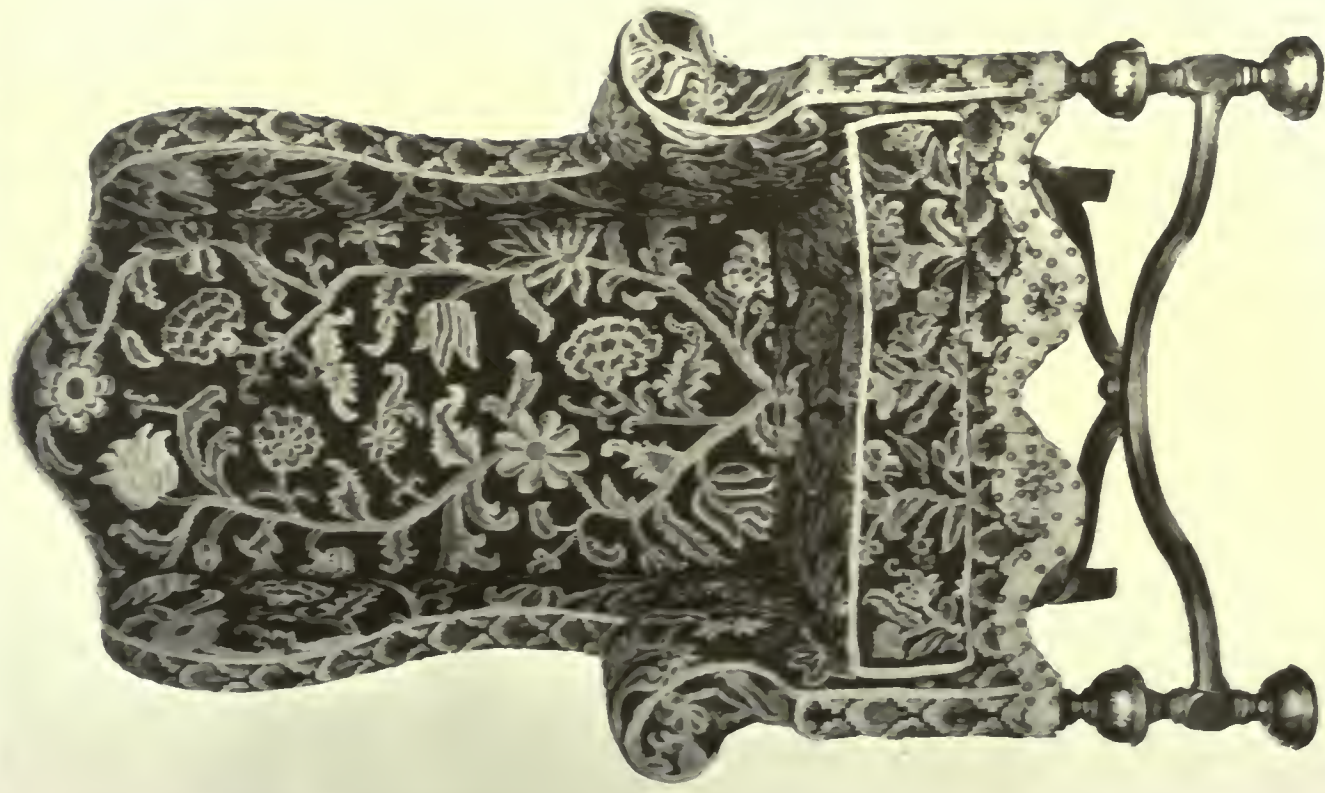


SIDE-TABLE VENEERED WITH WALNUT.

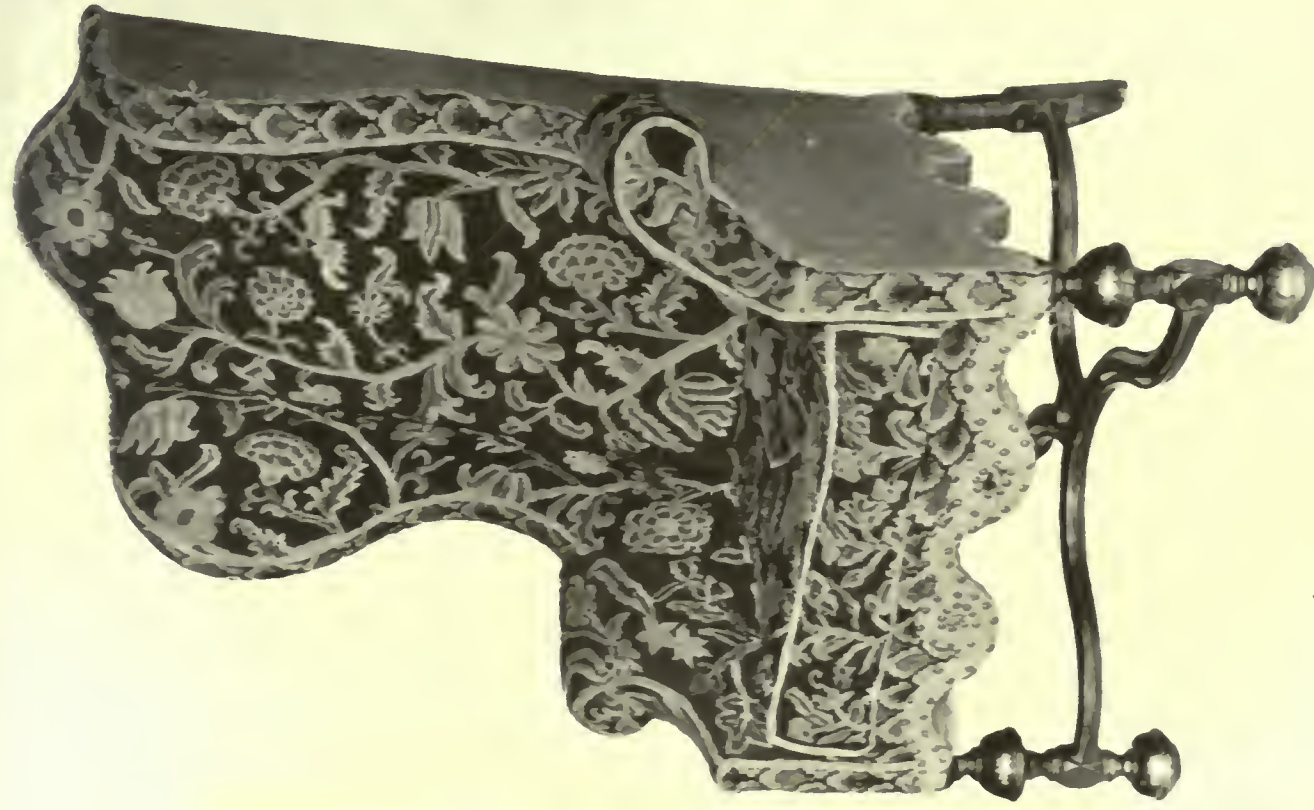
The legs and finials are of beech, turned and painted.

Despite William III's Dutch origin and bitter rivalry with Louis XIV, the art-influence of France rather than that of Holland was paramount at the period under review. This is borne out by the executed work and published designs of Daniel Marot, who was of French extraction, though domiciled in Holland, to which country he had fled to escape religious persecution. Marot was appointed by William III "Architecte des appartements de sa majesté Britannique," and from his published etchings numerous items of furniture of his design, and





Property of



F. C. Harper, Esq.

UPHOLSTERED WING ARM CHAIR OF WALNUT WOOD, COVERED WITH NEEDLEWORK AND TRIMMED WITH GALON.



WALNUT HIGH-BACK ARM-CHAIR COVERED WITH CREAM AND RED CUT VELVET.  
*Hampton Court Palace.*



perhaps emanating from his atelier, can be identified. These are principally ornate state beds, or pieces of furniture constructed of carved wood decorated with gesso—mirrors, picture-frames, tables, torchères, guéridon-stands, fire-screens, chandeliers, etc., with mirror-frames and sconces of silver or silvered-glass, window-drapes and upholstered furniture, clock-cases and barometers, the woodwork of which might be of walnut, or of walnut enriched with gilding.

Perhaps the largest and most imposing item of furniture of the period under consideration is the bureau-cabinet, two illustrations of which appear as the frontispiece to this article. The example selected for representation is of finely figured walnut-veneer upon a foundation, or carcase, of oak, and consists of two portions, the lower of which is an early version of the familiar writing-bureau—a chest of four drawers surmounted by a sloping

cupboard mounted upon a base of shaped drawers and flanked by a pair of turned pilasters, of the Doric order, bearing statuettes of carved gilt-wood: the outer tiers of concave-fronted drawers are margined with feather-banding and enclose spaces for books divided into compartments by elaborately profiled adjustable sliding divisions: within the tympana of the arched pediments are little niches formerly tenanted by tiny figurines—probably of *amorini*—in carved and gilded wood.

In the base of the cabinet-top are two pull-out slides for the accommodation of candle-sticks—fine specimens of which in polished silver and pale-coloured brass, with hexagonal turned baluster stems and broad bases, belong to this period.

An arched-top corner-cupboard, closely corresponding with a single unit of the cabinet described in the foregoing, is illustrated on page 73, the photograph affording an excellent



Property of

Miss Le Rossignol.

CENTRE- OR SIDE-TABLE VENEERED WITH WALNUT OYSTER-PIECES.

hinged flap, the latter when extended being supported upon pull-out slides, to provide accommodation for writing. Within the space enclosed by the hinged flap are side tiers and central ranges of numerous small drawers and pigeon-holes for the reception of stationery and papers, and a sliding panel affording access to the "well," which occupies the space above the chest of drawers and below the base of the flap. The bureau is supported upon turned "onion" feet of beech-wood, painted black and varnished, and the edges of the drawer-framing are covered with half-round cross-cut beading, the drawers themselves being margined with "feather" or "herring-bone" banding. The upper portion consists of an elaborately fitted cabinet, surmounted by a double-arched pediment and enclosed by a pair of doors, fitted with shaped-top mirrors of bevelled "Vauxhall" silvered glass. The interior consists of a central

representation of the manner in which the beauties of fine-figured walnut were utilized for effect. Corner-cupboards of this type were made to stand upon the moulded dado-rail, as shown in the illustration (page 73), but examples are to be met with consisting of two portions, the lower of which extends from the floor to the height of the dado-rail. The whole front of this corner-cupboard is characteristically executed in "picture-wood," which varies in tone from warm brown to deep golden yellow—the veneer in the door, it will be observed, is well chosen, and there is an inner line of narrow feather banding following the shape of the door, margined with a broad outer band of veneer, cut "on the cross"—the grain being laid in a transverse direction. All the mouldings of this period are worked in thick saw-cut veneer or "quartering," with transverse grain, exhibiting the fine figure of the wood to the utmost advantage.



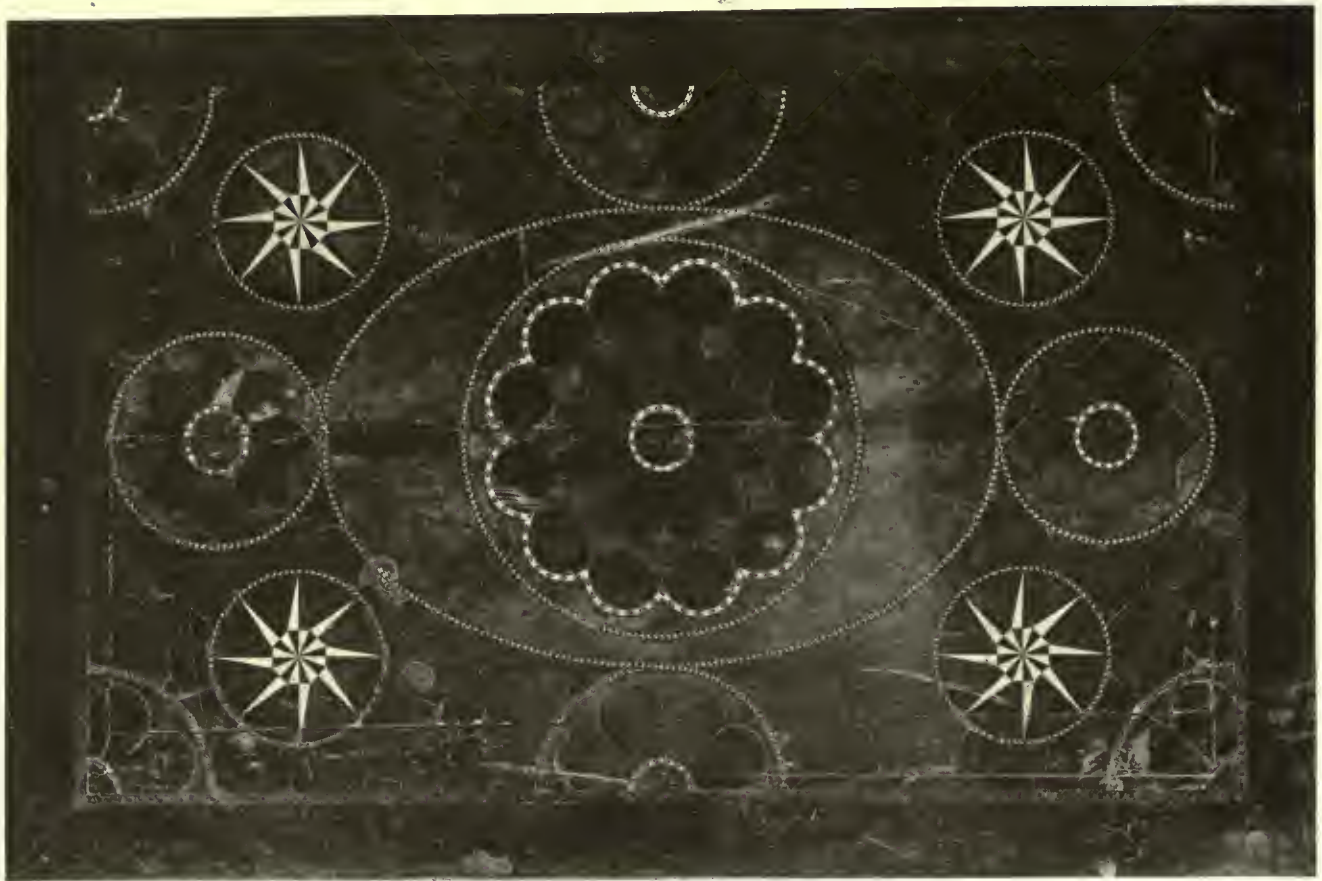


Photo :

V. &amp; A. M.

TABLE-TOP DECORATED WITH PARQUETRY DESIGNS IN VARIOUS FIGURED WOODS.

*Victoria and Albert Museum.*

Photo :

V. &amp; A. M.

WALNUT TABLE-TOP DECORATED WITH FINE FLORAL MARQUETRY.

3 ft. 1 in. by 2 ft. 0½ in.

*Victoria and Albert Museum.*





Property of

(CLOSED.)

H. E. Franch, Esq.

FITTED LACE-BOX OF WALNUT AND YEW.

*The lid decorated inside with incised Chinese polychrome lacquer, provision being made for a small portable mirror.*



(OPEN.)



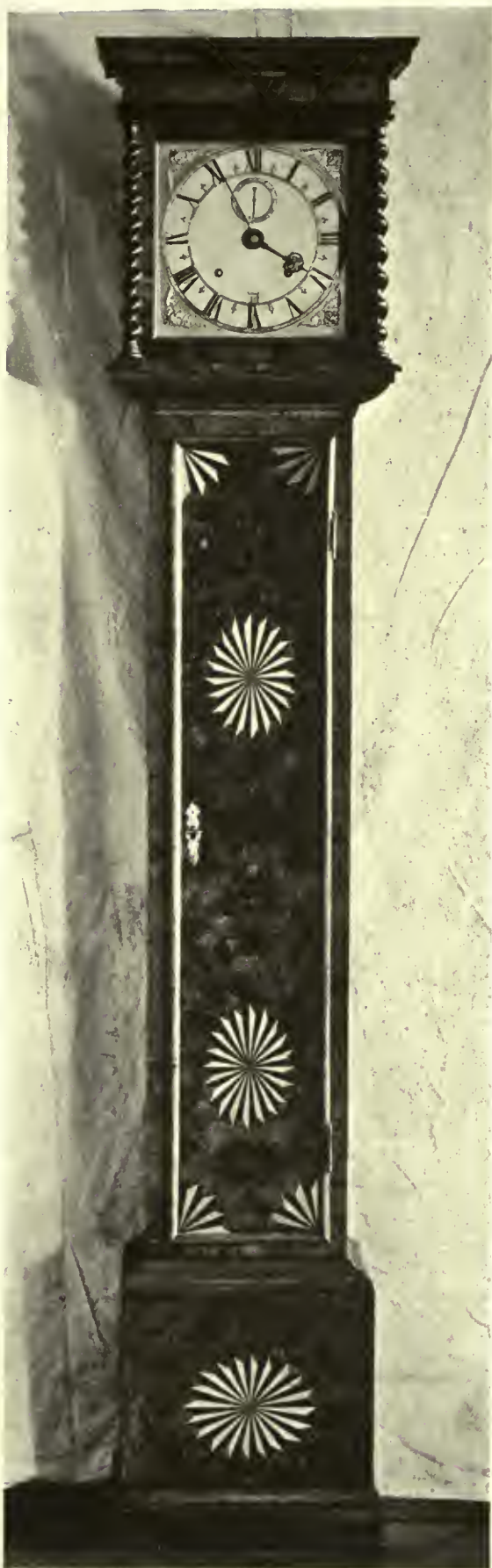
Photo:

V. & A. M.

FOLDING GATE-LEG TABLE.

*Victoria and Albert Museum.*





Property of

F. C. Harper, Esq.

LONG-CASE CLOCK VENEERED IN "OYSTER-PIECES"  
WITH WALNUT AND LABURNUM.

The movement by Joseph Knibb.

The element in walnut veneer is relatively small, which led the craftsman of the period to arrange the jointing of his material with consummate art, triumphantly perfecting nature with the handiwork of man.

Other characteristic pieces of wall furniture of this period are the fall-front *secrétaire* cabinets, mounted upon a chest of two long and two short drawers, the door of the upper portion being hinged at the bottom and fitted at the sides with folding stays, which permit the door to be lowered to a horizontal position in order to afford accommodation for writing. The upper portion is usually elaborately fitted, with a central cupboard enclosed by numerous small drawers and an upper range of open pigeon-holes.

The top members consist usually of a narrow moulded-architrave and pulvinated frieze (which forms a large shallow drawer), above which is a simple moulded cornice, usually horizontal, but in rare cases shaped into arcuated forms corresponding with the more elaborate bureau-cabinets of this period. As a pendant to the fall-front writing-cabinets, corresponding pieces of furniture were made with double or folding doors which



Property of

F. C. Harper, Esq.

CARVED WALNUT HIGH-BACK CHAIR, UPHOLSTERED  
WITH STAMPED VELVET.



DECORATION AND FURNITURE.

FURNITURE OF THE WILLIAM & MARY PERIOD.



*Property of*  
Plate V.

*E. L. Rice, Esq.*  
March 1920.

MIRROR IN A FRAME OF WALNUT WOOD, SURMOUNTED BY A PIERCED  
CRESTING BEARING THE ROYAL CROWN AND SUPPORTERS.

were hinged at the sides and disclosed, when opened, a central cupboard completely surrounded with drawers. These cabinets were made with stands, consisting of frieze-drawers upon five or six turned legs united by means of a shaped underframe, or braced profiled stretchers.

The double chest, or chest-upon-chest, of drawers was a popular item of household equipment, a more decorative variant being found in the chest of drawers, or cabinet, upon a five- or six-legged stand. Dwarf chests of two long and two short drawers, upon a plinth or base fitted with one or more deep drawers, borne by turned or shaped bracket feet, are not uncommon, dating from the period of William and Mary, and not infrequently are of choice woods and elaborately decorated with marquetry or marquetry on the top, sides, and drawer-fronts.

One of the numerous small side-tables of the William and Mary period is illustrated on page 74; it is executed in walnut veneer on a pine carcase, the legs being of turned beech and the sides and underframe being grained in imitation of walnut, while the whole table is varnished as was then customary. The top is edged on three sides with a characteristic cross-cut thumb moulding, and is patterned with lines and semicircles of feather and cross-banding executed in lighter wood, which are repeated on the drawer front. Surrounding three sides of the drawer is a half-round bead, and there is a fine cock-beading accentuating the outline of the double-arched front: the legs are turned with a favourite motive resembling an inverted cup, and the flat serpentine X-braced stretchers, centring in an ellipse, bear a turned "steeple" finial of highly characteristic contour. The little half-baluster drop handles and pierced escutcheon, in brass, are original, the former being attached by means of wired staples and the latter with small brass rivets.

The turned legs and shaped underframe of a handsome wing chair, two views of which are given on page 75, correspond very closely in general design with the cup-legged table just described. Chairs of this type were the proper complement of those soberly dignified chimneypieces of the Wren period, with their bold bolection-moulded fireplace openings framed in marble, basket grate, and armorial firebacks of cast iron. The upholstery of this chair is executed in *gros-point* needlework on canvas, the execution of which was the favourite occupation of gentlewomen during the reign of William and Mary.

An arm-chair without side "wings" or "ears," but with finely scrolled arms, from the royal palace of William and Mary at Hampton Court, is illustrated on page 76. The woodwork is of walnut, with gracefully turned legs, carved scroll front feet, and an elaborately shaped serpentine stretcher or underframing, which is alternately raised and depressed toward the low central turned finial; the back is high and shaped at the cresting, the seat, arms, and back being upholstered, and covered with so-called "Genoa" cut velvet of a delicate cream colour, boldly patterned in light olive-green and tawny claret-red. The height of the seat would necessitate the use of a footstool which now is wanting, though there remains a capital long seat, without a back, and a set of stools *en suite*. In accounts for the furnishing of Hampton Court Palace, all dated 1699, frequent mention is made of suites of upholstered "back"-chairs and stools for the state and other bedchambers, together with details of the upholstery of those elaborate tall bedsteads which are characteristic of the period, and window cornices, valances, and curtains to match those of the bedsteads, very few of which have survived the vicissitudes of considerably more than two centuries. In the same accounts reference is made to the fire-screens, which at this period were of the "horse" type—a rectangular frame between turned or carved uprights

borne by extended transverse feet, the screen proper being covered with velvet or needlework and the frame surmounted with a carved pierced cresting and furnished below with an apron-piece to correspond. Pairs of stands or guéridon tables and torchères formed units of these sets of furniture, which were in walnut, or in soft-wood decorated with gilt-gesso, and less frequently of ebony or of beech wood overlaid with plaques of silver.

A side table of "oystered" walnut-wood, furnished with a single drawer in the frieze and borne by four elaborately turned legs, united with a characteristic broad serpentine stretcher, is illustrated on page 77. The top is beautifully patterned in geometrical devices of choicely figured wood—polygonal "oyster-pieces" arranged within circular and other figures outlined in thin intersecting rings and bands of lighter-coloured wood. The craftsman of the period rejoiced in the decorative resources afforded by marquetry and marquetry, handling his exquisite material with consummate art and great manipulative skill, which will be apparent from an examination of the two specimens of table-tops which figure on the succeeding page. A selection from the varied "palette" of the cabinet-maker of this period reveals many woods, choice, rare, and exotic—pollard-oak, elm, ash, cedar, yew, walnut, olive, and laburnum, diversified with ebony and even bone or ivory—stained, shaded by the application of hot sand and other agencies, and engraved, the designs being compounded of geometrical forms or representations of gay-plumaged birds—parrakeets and macaws—or bouquets of rare blooms and scrolled arabesques in imitation of damascening or the well-known products of the Boulle *atelier*.

Though turning was the favourite, it was not the only method of decorating the legs of tables. Plain spiral turning, open spiral turning, spiral turning centring in spherical contours, cup-turning, hexagonal and octagonal turned tapering legs, examples of all of which will be found in the accompanying illustrations, alternated with profiled shapes—S-legs and double C (or 8) legs united with the familiar serpentine, cupid's bow, or segmental, flat, or moulded stretcher. These S and double-C legs and flat stretchers lent themselves more readily to the practice of veneering, cross-banding, and lacquering, and occasionally to decoration with slight marquetry. The turned forms were necessarily of solid wood, and therefore deficient in figured-grain, in consequence of which they were at times enhanced with artificial graining, in emulation of the artistry of nature. Figure in wood was so much esteemed at this period that graining was regarded as quite legitimate decoration, and many S-legged tables and stands, the treasured possessions of great families, will be found adorned in this naïve fashion.

The table illustrated on page 79 differs in principle from the standing tables hitherto described, being extensible at will. The upper portion of the top is a flap which can be reversed and folded over to form, with the fixed lower portion, a complete circle, being supported upon "gates" or hinged frames each combining one of the legs, which can be drawn out from the position shown in the photograph. The principle of the gate-leg table, in its commoner forms, is familiar to all, but in the William and Mary period rectangular as well as circular and elliptical patterns were made—with double gates—though important survivals are relatively rare. An admirable example of unusual proportions, from Boughton House, near Kettering, was recently on exhibition at the Victoria and Albert Museum, and was illustrated and described by Mr. A. F. Kendrick in "The Burlington Magazine" of April 1914.

This double gate-leg principle was applied at this period to writing-desks on turned six-leg stands, the centre two of the four front legs being made to pull out towards the right and left





Property of I. C. Goodison.  
BUREAU-CABINET OF OAK, DECORATED WITH DESIGNS  
IN GOLD AND COLOURS UPON BLACK LACQUER.

respectively, for the purpose of supporting the fold-over writing-flap in the manner indicated here— :::: ::  
Chests of drawers veneered with walnut, and mounted upon five- and six-legged stands, were made in great numbers during the period of William and Mary, the stands containing three drawers—the central one being shallow and the two flanking ones deep—below which were elegantly cut arches upon turned legs, united by shaped stretchers and borne upon turned ball-feet.

Clock-cases continued to be made on the patterns inaugurated in the reign of Charles II, the long-case variety, which succeeded the brass "lantern" clock about 1670, consisting of a flat-topped hood—with a square aperture for the dial, ornamented at the salient angles with little "corkscrew" columns—a narrow trunk or waist, having a long rectangular door environed with a half-round beading and margined with feather banding—and a base and plinth, the whole case being generally about six feet nine inches high, though many were made with domed hoods, elaborated with gilt surmounts, attaining to greater dimensions—particularly the month-going

clocks and imposing clock-cases destined for situations of exceptional importance. The example selected for illustration on page 80 is one of the smaller specimens designed on lines which were orthodox in the reigns of Charles II, James II, and William and Mary, the veneer being elaborately patterned in oyster pieces and adorned with inserted panels of inlay. The dial is remarkable for its "skeleton" hour-circle, in which the numerals and divisions, instead of being engraved upon a silvered ring, are saw-pierced to display the background of the dial-plate. At the four corners are characteristic ornaments of cast and chased brass consisting of winged cherub-heads, which in later examples will be found augmented with foliated scrolls. At the bottom of the dial-plate is inscribed a name famous in the annals of horology, "Joseph Knibb, Londini," from whose workshops emanated many admirable pieces of mechanism in cases no less remarkable for beauty and fine workmanship. Edward East, Thomas Tompion, Daniel Quare, and Christopher Gould were among the clockmakers famous at this period for splendid timekeepers, and neither cost nor care seems to have been spared by the nameless casemakers who housed their marvels of mechanical precision and ingenuity. A clock by Thomas Tompion, in the collection of Mr. D. A. F. Wetherfield, bears the cipher of William III on a case of truly regal magnificence—not highly ornate, but of noble proportions—a piece of furniture for which the appropriate background is the dignified wainscot of Kensington Palace or Hampton Court.

(To be continued.)



Property of Viscountess Wolsley.  
DOUBLE-CHEST OF DRAWERS, DECORATED WITH DESIGNS  
IN GOLD AND COLOURS UPON RED LACQUER.



# Current Architecture.

## "Castle Hill," Sidbury, Sidmouth.

Walter Cave, V.P.R.I.B.A., Architect.

**I**N all architecture, there is nothing more beautiful—or, let us say, more lovable—than the English country house of moderate size, good proportion, reticent design. In no other country, and in no other mode of building, is the spirit of home life so aptly and so sweetly embodied. It is for this reason that all the striving and crying for the "ideal home" strikes one as being more than a little fatuous. The ideal home

of late so flagrantly abused, the architects' clients know it too, and will not countenance any ill-advised departure from the fine formularies of home-building that have gained English domestic work its unrivalled reputation. Of that tradition a great safeguard is its ready adaptability to varying conditions and requirements, and to aspect and environment.



*Photo: Cyril Ellis.*

"CASTLE HILL," SIDBURY, SIDMOUTH.

has been evolved as the result of centuries of steady growth and development. It is, as regards general design, at its zenith; and any hustling attempt to improve upon it must necessarily fail. Not that it can be said of this or of any other convention that, having reached perfection after its kind, it may not be altered. It may and must be adapted to times and conditions, but not with violent and sudden haste. In spite of all attempts at standardizing and other frantic efforts at cheapening, the traditional type of country house will ere long emerge triumphant from the ordeal to which for the moment it is being subjected. From so fine a tradition it would be disastrous to depart. Architects know that well enough; and, in spite of all the blague and blatancy with which the subject has been

Always the house that charms must not only radiate a sense of home life, but must convey the impression that it is native where it stands—that it has not been dumped there by a foreigner. Two views are here shown of a house that seems a natural outgrowth of its environment. "Castle Hill," Sidbury, was built with red bricks with a wide mortar joint and a red-tiled roof. It is situated on a high plateau under the Castle Hill, in Sid-Vale, on the site of a house which had been burnt down many years before. It has fine views out to the sea and over the valley of the Sid, and is well protected on the north by the Castle Woods.

The builders were Messrs. Henry Martin, of Northampton, and the architect was Mr. Walter Cave, V.P.R.I.B.A.



PLANS OF A HOUSE AT CASTLE HILL, SIDBURY, DEVON.  
FOR SIR CHARLES D. CAVE HART.

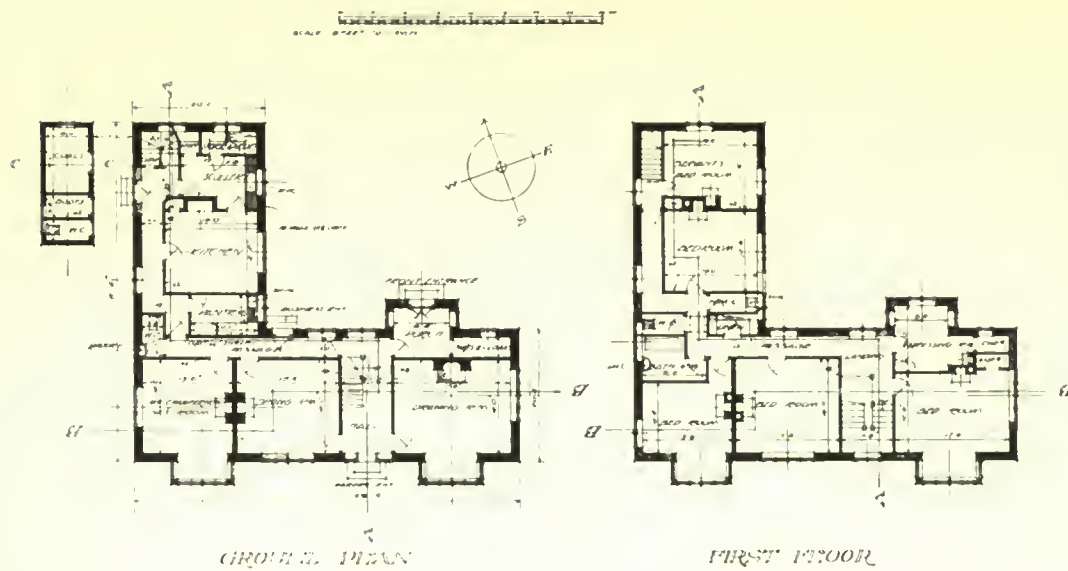


Photo: Cyril Ellis.

"CASTLE HILL," SIDBURY, SIDMOUTH.



"THREE WAYS," LIMPSFIELD : SIDE ELEVATION.

"THREE WAYS," LIMPSFIELD, was built about seven years ago. It stands high, and the walls are of hollow construction and faced with cement, rough-cast; the roofs are of Burgess Hill tiles. With a view to economy in maintenance and service, the windows are of unpainted teak with iron

casements, the internal joinery of bass wood is glossed over with Ronuk, and the bedrooms are fitted with basins and hot and cold water.

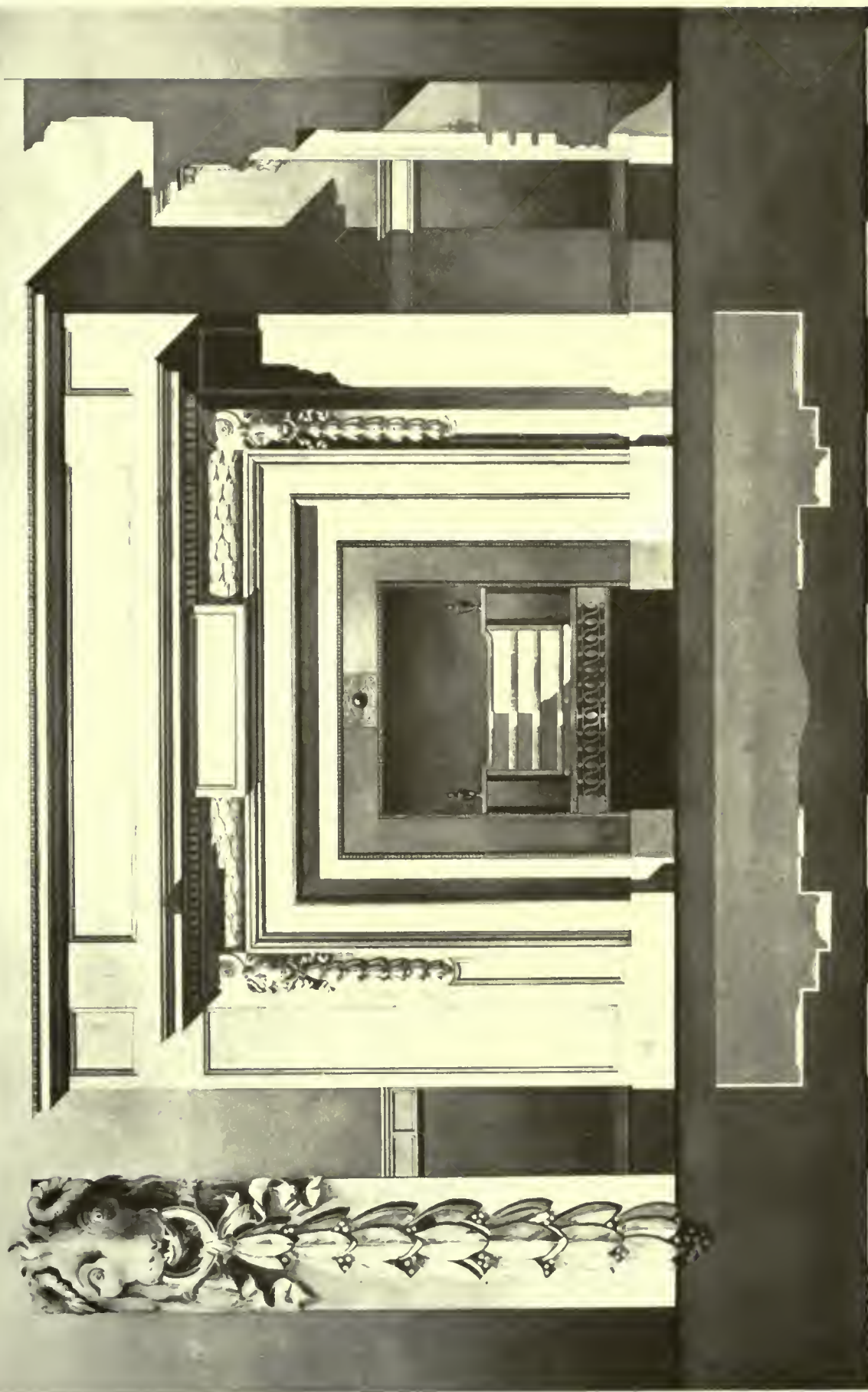
The architect was Mr. Arthur Keen, F.R.I.B.A., and the builder was Mr. Henry Brown, of Paddington.



"THREE WAYS," LIMPSFIELD : ENTRANCE FRONT.

Arthur Keen, F.R.I.B.A., Architect.





SOMERSET HOUSE

CHIMNEYPIECE

SIR WILLIAM CHAMBERS

Plate VI.

MARBLE CHIMNEYPIECE, SOMERSET HOUSE, STRAND, LONDON.

*Measured and Drawn by Christopher J. Woolbridge*

March 1920.





# The Practical Exemplar of Architecture:

## Somerset House, London: A Marble Mantelpiece in the Library.

THE carved marble mantelpiece which is illustrated on this page is one of a pair designed by Sir William Chambers for the adornment of the library at Somerset House, in the Strand. It is executed in statuary marble which has toned to an admirable tint, resembling old ivory, and the

afford an interesting insight into the matter and manner of his directions to the skilled craftsmen of his day.

Although a contemporary of the celebrated brothers Robert and James Adam, Chambers managed to avoid certain weaknesses with which their style may justly be charged; his use



CHIMNEYPiece, SOMERSET HOUSE, STRAND, LONDON.

carving is exquisite in manipulation and finish—the march of the sculptor's chisel over the lion-masks and pendent husk-drops at the sides is just perceptible, but without any trace of roughness.

Chambers was solicitous about purity of design and technical excellence in the sculptured, carved, and modelled ornaments which he used with great nicety of adjustment in all his buildings, and the notes inscribed on some of his working drawings—which fortunately have been preserved—

of ornament was more sparing, his sense of scale more masculine.

In many of the fine apartments and offices at Somerset House the architect has achieved the most admirable effect solely by the justness of the proportions adopted, the skilful disposition and composition of doors, windows, and chimney-pieces, and the careful adjustment of moulded cornices, architraves, surbase mouldings, and other simple architectural elements.

## Elkstone: Annals of an Ancient Church.

YOUR authentic antiquarian is no dryasdust groper among mouldering vaults and dusty archives. He is essentially a humanist, delighting to keep green the memory of mute inglorious Miltons and of Cromwells guiltless of their country's blood. For, in truth, each tower of an old church is an island sighted amidst pacific seas, dim with mystery, hoarding rubies and ingots; and books like "Elkstone," that smack of the warning curfew and the punitive stocks, are in reality more romantic in their contents than any unsubstantial work of fiction. For a few such genuine thrills we are indebted to the Rev. T. S. Tonkinson, rector of Elkstone, and his excellent monograph concerning his village and its church—the village perched high

persons. But the magnificent arches, the elaborate east window with its chevron ornaments and rosettes inside, the rich corbel table, the embattled Perpendicular tower with its bold treatment of gargoyles, the octagonal stone font, the pulpit, the thirteenth-century porch, the wonderful tympanum to the old west doorway—all are features that appeal strongly to architect and archæologist alike. About the middle of the nineteenth century the Norman arches were in such a state of ruin that restoration became imperative. The restoration was a most dexterous performance, and had the excellent results which we see in the accompanying illustration.



NORMAN ARCH AFTER RESTORATION AT ELKSTONE CHURCH.

amongst the Cotswolds between Cirencester and Cheltenham, the church crowning the village, "a jewel to catch the nearer rays of the sun." Your conventional history book deals too much and in too perfunctory a way with magnates, too little with their environment of place and time; but in such village annals as "Elkstone, its Manors, Church, and Registers," history weaves around us her true spell. Here William the Conqueror does not dominate the scene to the exclusion of meaner men; we see, instead, the Normans in England, the countryside with its manor held by a fierce foreign lord, the villeins toiling in the fields, and the Norman church dominating the landscape. Such, no doubt, was Elkstone village in 1170, and such the church, a beautiful example of decorated Norman work, concisely described by an ancient pen as "small and neat, with a handsome tower at the west end and four bells." Consisting simply of a nave without aisles, linked by two strong Norman arches to the chancel, it now holds only eighty

Mr. Tonkinson has done his work admirably, but we should have liked to see a few quaint and curious epitaphs at the end of the book. If such do not abound in Elkstone, the tombs belie the promise of the registers. In a Foreword to the book, the Bishop of Gloucester suggests that more parochial clergy should study the history of their parishes, and "Elkstone" be a forerunner to many similar volumes. It is of national importance that this should be done. If monographs like this were multiplied, national history would be more trustworthy and far more interesting than it is. We should have the history, not of our statesmen, but of our countrymen, to hand; and incidentally a great service for architecture would be done. Mr. Tonkinson is to be congratulated on a most interesting and most valuable monograph.

H. DE C.

"Elkstone, its Manors, Church, and Registers." By the Rev. T. S. Tonkinson. Norman Brothers Limited, Bennington Street, Cheltenham. Price 3s. net.



# Publications.

## Sculptures at the Soane.

IN founding his museum, it was the intention of Sir John Soane to illustrate the Three Arts. In furtherance of this object, the Curator, Mr. Arthur T. Bolton, has issued, as the seventh of the Soane Museum publications for which the general public no less than the architectural profession are indebted to him, an illustrated booklet on "English Eighteenth-century Sculptures in Sir John Soane's Museum." Of these, Mr. Bolton gives a most interesting account. Chantrey and Soane were fast friends, and Soane was architect for alterations to Chantrey's house in Belgrave Place, and Chantrey completed, in 1829, a bust of Soane, concerning which the sculptor wrote: "Whether the bust I have made shall be considered like John Soane, or Julius Cæsar, is a point that cannot be determined by you or me. I will, however, maintain that as a work of art I have never produced a better." Possibly it was more like Cæsar, for Mr. Bolton tells us that it was not received by Soane's friends with the general approval that was accorded Lawrence's portrait. A photograph of it in the booklet under notice shows it a very fine work of art, independently of its value as a likeness.

There is an interesting reference to the meteoric and elusive H. Webber. On the evening—that on which Sir Joshua Reynolds delivered his seventh discourse, December 1776—when Soane received the R.A. gold medal in architecture for his design for a triumphal bridge, H. Webber received the gold medal for sculpture. His subject was the Judgment of Midas, "and this cast, placed on the staircase immediately above the door leading into the south drawing-room at the Soane, is understood to be almost the sole relic of the artist, except a model of Cerberus held by Hercules, also in the Soane, and some other work, not clearly specified, for Wedgwood." Except that he appears to have gone to Italy in the same year (1787) as Flaxman, nothing further is known of H. Webber. Mr. Bolton suggests that he may have been a brother of John Webber, R.A., the painter, of whom there are three drawings in the Soane.

Of Banks, who has been described as the first eminent English sculptor, there are seven works in the collection, where also there is preserved a mask of him taken in early life. Mr. Bolton gives a brief biography of him, as well as of the other sculptors represented. Of Banks's famous sculpture of the sleeping girl, Penelope Boothby, in Ashbourne Church, Derbyshire, Mr. Bolton thinks that it "is perhaps the finest of this type of monument, one which appeals powerfully to English sentiment." Banks was exactly the kind of man to produce it. His character was "in every way admirable: God-fearing, earnest, and industrious; a devoted husband and father; kindly, generous, and charitable, with none to say an ill word of him." But he did not know how to handle heroic groups, as St. Paul's Cathedral can bear witness.

A marble bust of Sir William Chambers, modelled by Westmacott, stands on a niche on the staircase of the Soane, and an excellent photograph of it reproduced as a plate in the booklet will be treasured whether as a faithful likeness of the great architect or as a favourable specimen of the skill of Sir Richard Westmacott, who, like Banks, had his limitations and his dull moments, as the Achilles in Hyde Park, the pediment of the British Museum, and the Duke of York on the column, prove beyond cavil.

Referring incidentally to Robert Adam, Mr. Bolton quotes an interesting reference to him in a letter from Wedgwood to his partner Bentley: "He [a certain Mr. Gifford] said a great deal in praise of Mr. Adam as a man of genius and invention, and an excellent architect, and Mr. Freeman assured me that he knew Mr. Adam kept modellers at Rome employed in copying bas-reliefs and other things for them, and he thought a connexion with them would be of great use to us." Mr. Bolton thinks it was, and that Adam was a prime mover in much Wedgwood work.

Of Flaxman and his works a necessarily brief but nevertheless useful and interesting account is given. His first monument was that to Chatterton, in St. Mary Redcliffe, Bristol. He was appointed Professor of Sculpture at the Royal Academy in 1810; and the caustic Fuseli, wasp-like as Whistler, described his professorial discourses as "sermons by the Rev. John Flaxman." The Soane contains a great number of Flaxman panels and models, some of which were presented by the sculptor in 1826, the year of his death; and the original model for the statue of Sir Joshua Reynolds in St. Paul's, the first to be commissioned for that building, is also in the collection. Among the illustrations in the booklet is a plate showing the original model for a colossal statue of "Britannia by Divine Providence Triumphant," which was to commemorate the naval victories of the time. A monument 230 ft. high was required by the committee in charge of the scheme; but Flaxman disliked the notion of a tall column with a statue on top, and G. Dance suggested to him the idea of a colossal figure. The idea having been recently revived, the Curator suggests that the colossus might be constructed of reinforced concrete, which is an idea worth considering.

It will be agreed that Mr. Bolton has produced what, as regards the text, is certainly a most interesting and (as far as the general public are concerned) a most instructive booklet, its score or so of illustrations greatly increasing its value. Its typography is exemplary in appearance, the beautiful Caslon letter being adopted throughout.

J. F. McR.

*"English Eighteenth-Century Sculptures in Sir John Soane's Museum."*  
By Arthur T. Bolton, F.S.A., F.R.I.B.A., Soane Medallist and Curator  
of Sir John Soane's Museum. With twenty-one illustrations. Soane  
Museum Publications, No. 7. Price 2s. Sold only at the Museum,  
13 Lincoln's Inn Fields, W.C.2.

## A Monograph on Harfleur.

FEW places owe more to their situation than Harfleur. Lying as it does at the mouth of the Seine, it has become inevitably a prominent port: its position made it long ago the natural market for neighbouring towns, and the geographical features of its surroundings render it of immense military importance. Harfleur is really the gate to Northern France; hence, the waves of every Northern invasion broke, in old days, against its walls. In 1158 Harfleur was given to England, but forty-four years later the French took it back. In the year of Crécy the town again fell into the hands of the English; the French took it back. In 1415 Henry V captured it; the French took it back. In 1420 the English took it again, and again the French took it back. Thrice again, in the fifteenth century, came threats of English attacks, but France held the town.

Despite her chequered career, however, Harfleur flourished. The city became wealthy, the citizens grew ambitious; schools were founded, a new port was constructed, the gayest social life effloresced. And, as usual, the fruits of prosperity were a revival in the arts and crafts, especially in Architecture. Fine buildings were everywhere erected and admired. The church, with its sudden starts and stops, its record of the industrious and lazy, its master craftsmen and its sub-contractors, its Gothic portions, its Classic portions, its "wonderful agglomeration of unfinished unco-ordinated pieces of work," seems to mirror the amazing history of the people, to tell graphically of sorties and sieges, and surrenders and victories.

In 1516 Le Havre was founded to take the shipping of Harfleur, for the harbour was continually blocked by silt, and it was decided, as the best solution of the difficulty, to create another port. From that time Harfleur began to decay. The English appeared again in Harfleur after Waterloo, a cavalry regiment riding in; but their latest connexion with the town came a hundred years later, when for the first time in its history the citizen of Harfleur and the soldier of England were on the same side.

Mr. E. Kitson Clark, who was stationed at Harfleur in 1915, has produced a delightful little monograph, in which he sketches the history of the town, and describes and illustrates its most interesting buildings, more particularly the church, which contains work done in several different centuries—1800, 1600, 1500, and about 1400. With the exception of the doors to the north porch, the mediæval woodwork has entirely disappeared; but these doors, though much mutilated, retain their delicate linen-fold panels, and show every mark of being of the same period as the stonework that surrounds them. In this church there has been placed a handsome window, which Lieut.-Col. E. Kitson Clark has designed, "To the glory of God and in memory of the French and English soldiers who in the Great War of 1914-1918 fought side by side, and by their glorious courage and untiring faith rid the world of an evil tyranny." It is of four lights, the two outermost showing respectively an English and French soldier in action, the two inner lights giving St. George of England (left) and St. Joan of France (right). All four figures are noble and graceful to a high degree, and Mr. Kitson Clark is to be congratulated on a great opportunity and a fine achievement.

H. DE C.

*"Harfleur: Some Notes on its District, History, Town, and Church."*  
By E. Kitson Clark. Leeds: Richard Jackson, 16 and 17 Commercial St.

## The Earthenware Collector.

Of all collectors, the earthenware collector is most to be commended for manual delicacy and pitied for his exquisite sufferings when "neat-handed Phyllis" wields the duster among the biscuit-ware from which she has been warned off in vain. As in tusk hunting so in earthenware collecting—the hazard gives the zest. Otherwise, one might have felt it indelicate to mention this risk, of which, indeed, we catch a glimpse in the opening paragraph of Mr. H. W. Lewer's foreword to Mr. Woolliscroft Rhead's book: "As old as civilization itself, the art of the potter presents a kaleidoscope of alluring charm. To paraphrase the word of Alexandre Brongniart, no branch of industry, viewed in reference either to its history or its theory or its practice, offers more that is interesting and fascinating, regarding alike its economic application and its artistic aspect, than does the fictile art; nor exhibits products more simple

more varied, and, their frailty notwithstanding, more desirable." It is only fair that the beginner should be warned of the perils that beset the path on which he is about to enter.

"Collector" is not a term that will frighten away those unambitious persons who do not desire to form a museum, but merely wish to obey Ruskin's injunction, "We must have some pots," and withal to acquire them with a reasonable amount of certitude that they are genuinely of the origin and the costliness that are claimed for them, and to make the selection with a right appreciation of form, colour, and period. Towards this elegant accomplishment Mr. Woolliscroft Rhead affords sure guidance, and, incidentally, he has produced a most charming little book, with never a dull page in it. A chapter in which the history of the rise and progress of the potter's art in England is dexterously summarized is followed by descriptive accounts of the various famous wares, with brief biographical particulars of some of the men who made them, and, since biography connotes romance, the narrative is by no means dull. Even if that deadly blight had chanced to settle on the text, it would have been dissipated by the radiant beauty of most of the illustrations, which have a certain advantage over the swan that "floats double, swan and shadow," for they show us pictures within pictures—the shapely figure of the vessel, and the image wherewith it is adorned. Those—and they are very few—that are questionably beautiful, are at least quaint, lending a peculiar piquancy to the charm of a book that will assuredly attract many readers who do not aspire to become collectors, but who may be hereby solemnly warned that this treatise is uncommonly seductive.

J. F. McR.

*"The Earthenware Collector."* By G. Woolliscroft Rhead. With sixty illustrations in half-tone and numerous Marks. Herbert Jenkins, Limited, 3 York Street, St. James's, London, S.W.1. Price 6s. net.

## Publications and Catalogues Received.

"Economic Farm Buildings: Systematic Planning, Improvement, and Construction." By Charles P. Lawrence, F.S.I.; with an Introductory Note by Sir Thomas Middleton. The Library Press, Ltd.

"New Standard Building Prices for the Use of Architects, Civil Engineers, Builders, Contractors, etc." By Lieut.-Col. T. E. Coleman. E. & F. N. Spon, Ltd.

"The Concrete House." By G. W. Hilton, Architect. E. & F. N. Spon, Ltd.

"Building Construction: Advanced Course." By Charles F. and George A. Mitchell. Ninth edition, revised and enlarged, with about 800 illustrations. B. T. Batsford, Ltd., 94 High Holborn.

"Glass Manufacture." By Walter Rosenhain, B.A., D.Sc., F.R.S. Second edition, largely re-written. Constable & Company, Ltd.

"Ideal Boilers, Radiators, Accessories." National Radiator Company Limited, Hull.

"The Cottage Window." Illustrated by H. M. Bateman. The Crittall Manufacturing Company Ltd., Braintree.

"The Practical Engineer Mechanical Pocket Book and Diary for 1920." (With Buyers' Guide in French, Spanish, and Russian.) The Technical Publishing Co., Ltd.

"Approximate Estimates." By Lieut.-Col. T. E. Coleman. Fifth Edition. E. & F. N. Spon, Ltd.

Spon's "Architects' and Builders' Pocket Price Book, 1920." Edited by Clyde Young, F.R.I.B.A. E. & F. N. Spon, Ltd.

"The Housing Problem. Its Growth, Legislation, and Procedure." By John J. Clark, M.A., F.S.S. With an introduction by Brig.-General G. Kyffin-Taylor, C.B.E., V.D. Sir Isaac Pitman & Sons, Ltd.

*Any of these publications and catalogues may be inspected in the Reading Room, Technical Journals, Ltd., 27-29 Tothill Street, Westminster.*





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# Chronicle and Comment.

## Salient Features of the Month's Architectural News.

### St. Paul's Bridge.

Application to Parliament is to be made by the City of London Corporation for an extension of the time-limit conditioning the St. Paul's Bridge scheme, which, of course, has been held up by the war. Originally the bridge was estimated to cost £1,646,000. Four millions sterling is now the cost calculated. Possibly the project would be abandoned but for the large sums already spent in acquiring property for clearance and of the bridge approaches. It will be remembered that the competition, which was held after much pressure had been brought to bear on the Bridge House Estates Committee by the R.I.B.A., was won by Mr. George Washington Browne, R.S.A., of Edinburgh, who produced a simple and bold design that gave general satisfaction.

### Incorporation of the Architectural Association.

Hitherto the Trustees and Council of the Architectural Association must have been continually obsessed by a lively sense of their unlimited liabilities supposing anything went wrong with the finances. There is now no occasion for such haunting fears, the Association being incorporated under the Act which limits liability to a nominal sum. At least, that was the Council's recommendation, which had to be referred to a ballot of the members, who could have no possible objection to a precautionary measure that has been taken by very many comparable organizations.

### A Terra-cotta Ceiling.

The William McKinley Memorial at Niles, Ontario, as carried out by Messrs. McKim, Mead, and White, who were selected as architects in the competition, shows a very interesting use of terra-cotta. For the open colonnade surrounding the atrium in which the statue of the late President is placed, a classic coffered ceiling was designed, and this was executed in polychrome terra-cotta of a cream-white ground, on which the ornament is picked out in the primary colours of the ancient Greek palette—blue, yellow, red, and green. According to "The Architectural Forum," the colour scheme was worked out after a careful study of the available records of Greek polychrome decoration, and executed with the hearty co-operation of the terra-cotta manufacturers, who exerted themselves to produce the clear and brilliant colours in the small quantities and confined spaces which the style demanded. The effect, our American contemporary declares, "is of great beauty and decision, due to the use of limited quantities of strong colour, rather than broader masses of pastel shades, which are often employed by modern designers in their all too rare excursions into this field of designing in colour." The hint will not be lost on British architects and decorators.

### The Ideal Homes Exhibition.

At the Ideal Homes Exhibition opened by Princess Alice at Olympia on 4 February, the series of conferences and discussions arranged by the R.I.B.A. have not been largely attended. This is rather a reflection on the mentality of the public visiting the exhibition, who, it would seem, care nothing for discussion or theory, their interest in the show being exclusively concentrated on material objects—labour-saving appliances and utensils. Moreover, the exhibition comes at a moment when the real interest in all that pertains to housing has been nearly exhausted.

### London's Much-abused Statuary.

A writer in the "Globe" has had the temerity to assert that "London has every reason to be proud of her monuments, among which are some of the finest specimens of the sculptor's art." In hastening to agree with him, with reservations, we cannot help wondering whether this newer and truer view has been derived from travel and the opportunities it offers for comparison. So much vastly inferior statuary is to be seen abroad—especially in Germany.

### Forthcoming Railway Centenary.

Preparations are already being made for the celebration of the centenary of railways, the Act of Parliament authorizing the construction of the Stockton and Darlington railway having been passed on 19 April 1825. The line was not opened, however, until 27 September 1825. We suggest that the centenary could not be more fittingly celebrated than by reconstructing some of our great railway stations on architectural lines. We have nothing comparable to the magnificent buildings that certain cities in the United States can show; and there are cities in Europe having stations by which our best efforts are completely eclipsed. Our earliest stations, built by architects of standing (Hardwick, for instance), have not been equalled by the later efforts in which the engineering mind has predominated.

### High Cost of Building Materials.

Builders have been most unjustly accused of keeping up the prices of building materials by forming rings for profiteering. The charge is as absurd as it is false. Builders are the chief buyers of materials, and it is therefore to their interest to keep prices down, not to inflate them. Hull City Council, having been assured that the local builders have nothing to do with the high prices, are urging the Government to inquire into the origin of the excessive cost; and in the meantime an architect has stated publicly that he can prove that certain trading rings—not of builders, but of merchants—are keeping up prices artificially.

### The Royal Academy Exhibition.

Photographs of architecture and architectural sculpture will be admitted to the R.A. Exhibition which is to open on 3 May, closing on 7 August, but such photographs must not exceed half-plate size, and each must be included in the same frame with a working drawing of the same subject. Further innovations are that "good geometrical drawings of moderate size" will be accepted; and that while an artist other than the designer may do the drawing, the name of the actual draughtsman must be inscribed on the mount, but it will not be allowed to appear in the catalogue.

### "School Places," £140 to £150!

Sir Henry Hibbert, presenting the education budget to the Lancashire County Council, stated that while before the war the cost was £40 to £50 a head, it is now £140 to £150. He expressed the fear that school building operations would have to be suspended. They must, of course, go on, no matter what the cost; but strong endeavours to cheapen them will certainly be made; and since changing methods and views in education require fairly frequent modifications in the planning and construction of schools, there is no need "to build for eternity," and architects are endeavouring to meet the requirements of economy by employing lighter materials of construction.







Plate I. April 1920.

Photo: Brogi.

MONUMENTAL FOUNTAINS: I.—THE CENTAUR FOUNTAIN, FLORENCE.



# The Charm of the Country Town.

## II.—The City of Exeter (*Concluded*).

By A. E. Richardson, F.R.I.B.A.

**I**N the first part of this article on Exeter (in the March issue), it was shown that the development of the city on eighteenth-century lines was a gradual process, but that nevertheless the period—the most prepotent and prolific of all periods with respect to English domestic work—had stamped Exeter as indelibly as it has marked most other English towns. Everywhere throughout the country, buildings of the so-called Georgian type predominate, both by reason of the intense impressiveness of their characteristics, and because of their vast superiority in numbers as compared with houses of earlier date. Indeed, even in Early Victorian days, the eighteenth-century mode was “common form,” and consequently excited but little admiration. It was only when the nineteenth century began to exhibit a fashion of its own that, by force of contrast, the reticent charm of the eighteenth-century house was clearly revealed: and then not so lustrously as it shines out to-day, when the old order giveth place to new so rapidly that “Georgian” relics become correspondingly precious—as, for example, in Westminster, where within the past few years the demolition of eighteenth-century houses has gone on at a scandalous pace. They have been destroyed wholesale with indecent haste. Luckily Exeter changes its mind much more slowly than London, and, having imbibed eighteenth-century traditions much more gradually, will abandon them with a like reluctance.

For the greater part of the eighteenth century Exeter remained a compact city: brick houses were erected on old sites within the walls, spacious fruit gardens were built upon, gabled houses in the principal streets were refronted, and alterations

were made to shops. The suburbs forming the outlying portions of the parishes of St. David's, St. Thomas's, St. Sidwell's, Alphington, St. Leonard's, and Heavitree, for the most part consisted of fields, market gardens, and nurseries, with a number of country seats, including Cleave, Exwick, Madford, Bellair, Mount Radford, Alphington House, and Franklin, resembling a

ring of isolated forts beyond the inner ramparts. There were a few houses built towards St. David's Hill, cottages and small houses in St. Sidwell Street, Paris Street, Magdalen Street, and Holloway Street, and a corresponding development in Alphington Street beyond Exe Bridge. Fresh impetus, however, was given to the city's growth during the last quarter of the century, especially from 1790 onwards, until at the time of the Napoleonic threat high-class building speculation was at its zenith. At this period temporary barracks for infantry and cavalry were arranged on a site near Danes Castle, and artillery barracks were built on the Exmouth road about a mile from the centre of the city.

The London coaches in 1835, notwithstanding revised time-tables and improved roads, still took eighteen hours or more to make the journey; and the city, despite its craving for expansion, wore at this date, if the old prints are to be believed, an

air of somnolent nonchalance. A year or two later a distinct improvement was effected: Goldsmith Street was widened, the higher or eastern market was built to complement the lower or western market opened in 1836, and the city was made ready, not to withstand another of the sieges which made up the romance of its history, but to receive the railway. From this summary of the aspect of Exeter as it



ENTRANCE DOORWAY, DEVON AND EXETER INSTITUTION.



appeared during a very interesting and peaceful period of its existence the reader is invited to analyse the principal buildings evolved by the skill and genius of local architects. He will be pleasantly surprised with the variety of type and the novelty of detail; favourable comparison can be made with similar developments at Bath, Bristol, and Clifton, for the buildings of Exeter have characteristics in common with, and approach in some particulars the best qualities of, buildings of like type in London.

Difficulties of assigning a date sometimes arise from the combination of old and new work. For example, to a Georgian house-front of the first half of the eighteenth century a circular bow-window was added at the beginning of the nineteenth century, and at a later period the front received a coating of

laid on the 15th of July 1776, the bridge being opened for traffic in 1778.

One of the most convincing improvements of the 1810 period is to be found in the terrace groups forming two sides of the rectangle called Dix's Field, the entrance to which is asymmetrical, but pleasingly informal. Delicately wrought lamp standards of obelisk form mark the entrance. The corner house (which was illustrated on page 67 of the March issue) shows a novel treatment of bow-window and crinoline veranda; while the subsidiary groupings, although they have an appearance of undue department, are refined to a degree, and relieved from monotony by the treatment of the detail. The balconies are of wrought iron of light scale, the windows are of good shape, and the brickwork is contrasted with stone dressings. Balusters are



QUEEN STREET MARKET.

stucco. From the proportions of the windows and the details of the main cornice and quoins, this house appears to be of contemporary date with the Hospital (page 65, March issue).

The famous stone bridge across the River Exe was demolished a few years ago; it had succeeded a mediæval bridge built in 1250. An Act for erecting a new bridge and forming a more convenient approach to the city was passed in 1769, and the foundation stone was laid on the 4th of October in 1770. A London architect named Dixon was entrusted with the work, but during its progress, in 1775, a high flood swept away the insufficient foundations, and the designer was dismissed. This led to the employment of John Goodwin, who had been an assistant to Dixon. A fresh design was prepared, and the foundation stone of the first arch was

grouped in panels over the upper windows to increase the vertical effect as well as to act as foils.

Exeter Institute, a restrained yet distinguished building, stands in the precincts of the Cathedral, facing the wall of the north aisle. The photograph shows (page 89) the details of the entrance doorway and side lights. These details are quite remarkably reminiscent of certain phases of Colonial work. This Institute was designed in the opening years of the last century; it is practically of the same date as the Cottonian Library at Plymouth which Foulston designed, and if not actually from the pencil of this architect it proves his influence. The library is effectively lighted from a circular lantern. There is a gallery dividing the interior into two heights, and the bookshelves and cases form integral features of the treatment.





EXWICK HOUSE, EXETER.



EXETER DISPENSARY.

Exwick House (p. 91) is a well-proportioned building typical of the fashion of 1820 as developed by Foulston in Devon and Cornwall. Simplicity and directness are its chief qualities.

Southernhay House (page 93) is representative of the large type of middle-class town-house built a century ago, a novel feature of the setting being the placing of the front some distance back from the road, with a small drive and screen of trees. The entrance is masked by a continuous loggia, which forms the chief architectural feature. The slightly projecting centre to the loggia, with breaks and pediment, is somewhat daring in adjustment, but its effectiveness is convincing.

As one walks from Southernhay to the Cathedral along a

About the time Plymouth and Devonport were receiving weathercoats of stucco and slate, many old buildings in Exeter, especially those facing the shops in High Street and Fore Street, were brought into the fashion that followed the doctrines of Soane. The illustration of "The Mint" (page 94) shows the novel treatment accorded to a small shop near the High Street. In the design of this shop-front will be seen evidence of "Empire" character. The end pilasters have Greek key ornamentation, the intermediate posts being moulded. The charm of the design is its simplicity, rendered more effective by the sashing of the shop window.

From the year 1830 onwards Greek detail became the



PENNSYLVANIA CRESCENT.

secluded side path that cuts through the city wall, the small iron bridge shown by the illustration on the front page of last month's issue arrests attention. It is graceful in line and richly simple. The lower rib of the girder bears the inscription: BURNET PATCH ESQ<sup>R</sup> MAYOR. 1814. R. TREWMAN ESQ<sup>R</sup> RECEIVER.

Another interesting example of the development of a local residential centre is to be seen in the group of five houses called Pennsylvania Crescent, to the north-east of the city. These houses can be compared with the villas designed by John Foulston at Plymouth, the detail of the verandas, pilasters, and entrances being similar. They are in marked contrast to the modern gabled villas now stretching in the direction of Pinhoe.

medium favoured by local architects, although local characteristics were by no means ignored. The obelisk near South Street and the doorhead from Fore Street typify the minor features of the day.

In this connexion the name of Charles Fowler, a local architect, is of interest, for the erection of two important civic buildings within the city fell to his lot; but this was subsequent to his success in London. Charles Fowler was born in 1792, and gained experience and training in the office of an Exeter surveyor whose practice included many local houses. In 1814 Fowler made his way to London, and was engaged by David Laing as an assistant. He spent some time with Laing preparing drawings in connexion with the New Customs House, and appears to have started practice





Plate II.

BROWN'S MAP OF THE CITY OF EXETER, 1835.







SOUTHERNHAY HOUSE.



THE LOWER MARKET, EXETER.



for himself soon after. His first work of magnitude was Covent Garden Market, which he completed in 1830. A year later he was commissioned to design Hungerford Market, the scale of which can be judged from his original drawings now in the collection of the Royal Institute of British Architects. In 1835, news of his fame as a specialist in market design having reached Exeter, the authorities invited him to design the Lower or Western Market, which he completed a year later. The illustration (page 93) shows the fine scale of this building, the refinement of the ornament, the originality of the conception, and the correctness of expression, for it is unmistakably a market and nothing else. That he was proud of his work is obvious from the fact that he caused his name to be chiselled on the beam over the central entrance in Fore Street.

its purpose, and is far more logical than many of the hybrid structures produced to meet similar conditions during the last thirty years. In the intervals of his work on market buildings Fowler found time to study the design of bridges. He entered the competition for London Bridge in 1822, and gained the first premium, but Rennie was employed in his place. Four years later Fowler built the bridge over the Dart at Totnes. He had many pupils and followers, and it is possible that the design of the Exeter Dispensary (page 91) was influenced by him.

Fowler frequently exhibited his work at the Paris Salon, and was a prominent member of the Royal Institute in its early days. After a strenuous career he died in 1867.

The foregoing summary of the prominent buildings of Exeter evolved between the years 1740 and 1840 is by no means



"THE MINT," EXETER.

Fowler's designs were always architecturally consistent, the theme of the conception appearing both externally and internally. He could arrange a Classic clerestory, could borrow ideas from the timber construction advocated by Philibert de l'Orme and give substantial interest for the accommodation. Fowler in this essay combined Italian composition with Greek detail, and succeeded in producing a building both monumental and useful. A year later he was commissioned to erect the higher market in Queen Street, a building the exterior appearance of which is characteristically Greek of Empire stamp.

The illustration shows the scholarship of this designer, and provides an object lesson in taste and refinement. It has been said of this building that it is as modern in appearance as it was at the time of its erection; it certainly makes the appeal of

exhaustive of the wealth of the tradition, but may serve the purpose of indexing a peculiar local phase.

The visitor to the city is confronted by a remarkable series of buildings; he can read the story of the English Renaissance in all quarters, and he can satisfy his taste for particular phases, be they Mediæval, Georgian, or matured Classic. Exeter is a pleasant city, busy at the centre, expeditious on the outskirts, allied to the sea, and rejoicing in the decoration afforded by the greenery of leafy open spaces. She is mediæval in sentiment, but interesting in the lines of her later expression, which include the warm brick houses of the eighteenth century, the equally warm stucco of a later period—the rugged mass of Hayward's Prison, and the Corinthian insulations of the old Post Office.



# Current Architecture.

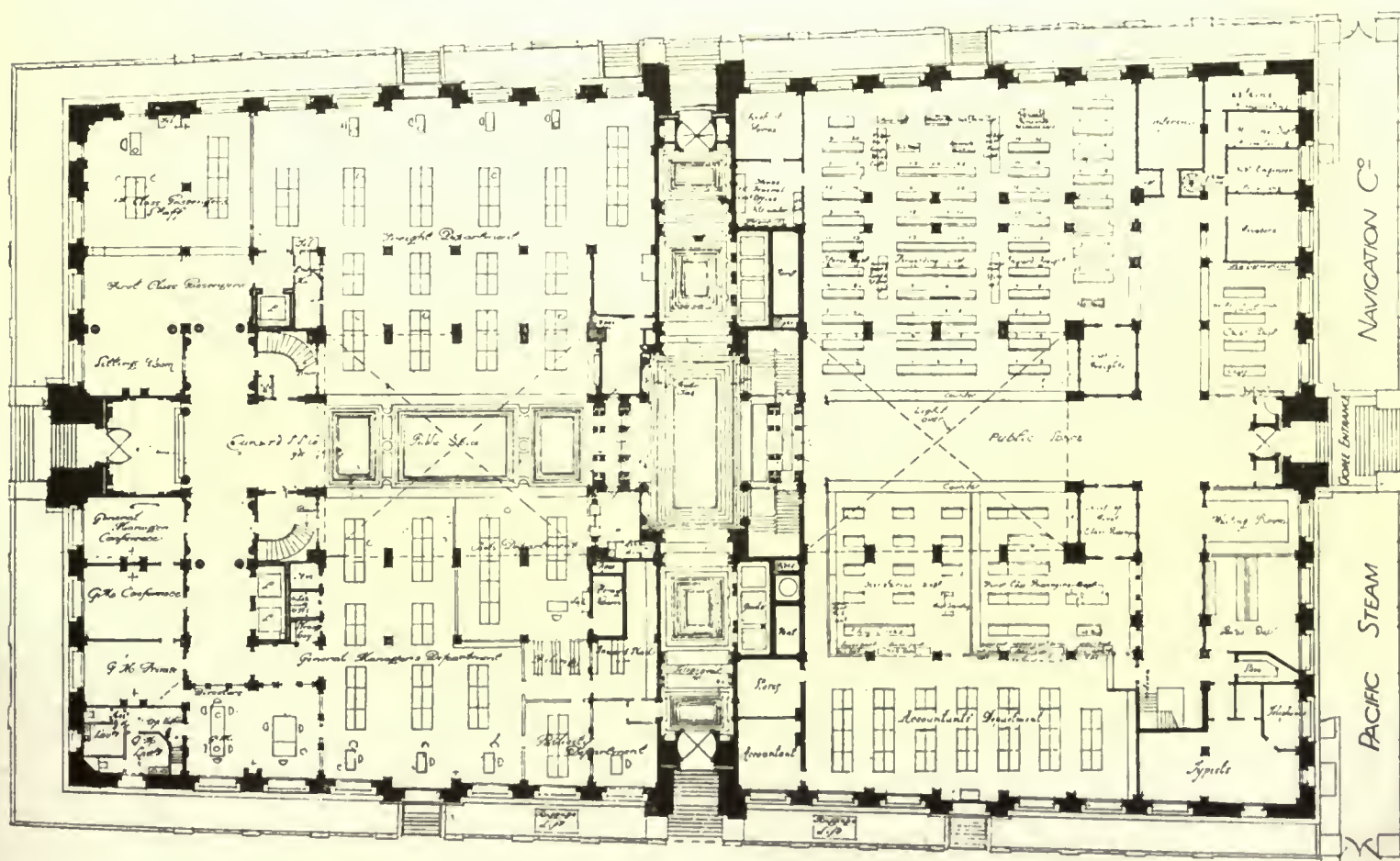
## Pacific Steam Navigation Company's Offices, Liverpool.

Willink and Thicknesse, F.F.R.I.B.A., Architects.

IN contemplating a British building of unusually large dimensions, one's thoughts always take involuntary flight to America. This is not strange. In America the "mammoth" building is common. In Britain it is rare and remarkable. And as with the size, so with the sumptuousness. Both lessons our commercial magnates have learned from the United States, where business enterprise may not be more keen than it is here, but is certainly more expansive, and, as some would say, more daringly experimental; which is equivalent to saying that it is more imaginative. Perhaps it is because America is a big country that its business men are alive to the value of scale as an investment; but by what mental process, or by what subtle business instinct, they have arrived at their shrewd perception that high-class decoration and lavish "trimmings" (an American term!) are—and again the expression is of transatlantic origin—"a paying proposition" is more a matter of conjecture. Most likely it arose from a realization that bigness and bareness sort not well together; or, still more probably, from an astute inference that a rich interior, being imposing and impressive, is therefore a valuable commercial asset.

This is to take the lowest possible "basal plane." Keen as the American commercial man notoriously is in the pursuit of

wealth, it does not follow that he is without æsthetic intuition and impulse. If he were, he would not have called on the architect to do his best—would not have lavished such fabulous sums on marble, bronze, mahogany; would not have authorized his architect to commission the best carvers and painters to co-operate in the production of a costly palace of commerce. Not only the commercial value of art, but the artistic soul in commerce, is, we fear, better understood in the States than it is here, even to-day. Here there is a strong tendency to draw a broad dividing line between art and commerce; there, the two entities commingle as freely as the pigment with its vehicle. To say that commerce is there impregnated with art is to risk the retort that there also art is impregnated with commerce. Most certainly there is interaction—and we make no doubt that it is for the good of both elements. "Out of strength cometh forth sweetness" is a reversible proposition. Banks, insurance buildings, the great shipping offices, have been designed and adorned, in America, in suchwise as to prove that there may be temples of commerce as well as temples of art. Indeed, in bringing such so-called temples of art as the theatre and the opera-house into comparison with the architecturally conceived business building, it is evident at once where dignity and restraint abide. One would hardly look for these qualities in



GROUND-FLOOR PLAN.





*Photo: Stewart Bale, Liverpool.*

PACIFIC STEAM NAVIGATION COMPANY: GENERAL OFFICES.





*Photo: Stewart Bale, Liverpool.*

PACIFIC STEAM NAVIGATION COMPANY: EAST CORRIDOR, LOOKING NORTH.





Photo: Stewart Bale, Liverpool.

PACIFIC STEAM NAVIGATION COMPANY: CHAIRMAN'S OFFICE.





Photo: Stewart Hale, Liverpool.

PACIFIC STEAM NAVIGATION COMPANY: BOARD ROOM.



"places of amusement," but would confidently expect to find them in the commercial building, where garish vulgarity, or any intimation of sensuous excess, would be manifestly out of keeping.

An excellent example of the grand manner in commercial design is the new Cunard Building in Liverpool. First as to its site: as we said in reviewing the building as a whole (vol. xli), it was an appreciation of real assets that led the Cunard Steamship Company to choose for their new Liverpool offices the most spectacular position in the city—an island site on the river front, overlooking the landing-stage—and has caused them to erect on that site (approximately 300 ft. by 200 ft.) a building containing accommodation not only for themselves, but also for many other large firms. The Cunard Building is flanked on the south by the offices of the Mersey Docks and Harbour Board, and on the north by those of the Royal Liver Insurance Company; the three structures together occupying the site of the old George's Dock, which was closed and converted into a building area by the continuance across it of Brunswick Street and Water Street. Its environment was a sore trial to its architects, who devised a building which "should ignore without affronting" its neighbours, which had not even a building line in common. The Cunard Building is of more or less Florentine character, "producing its impact on the mind by the resultant of quite simple factors—a broadly distributed wall surface, a rich Italian cornice, a battered and heavily rusticated base."

And its planning is for the most part simple, direct, and large in its parts.

The offices of the Pacific Steam Navigation Company were prepared for them immediately after the completion of the building. Messrs. Willink and Thicknesse, F.F.R.I.B.A., the designers of the entire building, were the architects of these offices, which are of very large dimensions, being about 120 ft. long and about 170 ft. wide. There is a large area over the centre, 53 ft. wide, which goes over the public space between the counters. The whole of the ground floor is given up to ordinary office accommodation, and a portion of the first floor is occupied by board room, chairman's room, general manager's room, and the secretarial staff.

All the general storage of the company is accommodated in the basement, a lift made by Messrs. Waygood-Otis giving connexion between the basement and the first floor.

As the entire work was carried out during the war, it was found impossible to have marble for the pillars, which are accordingly covered with decorative plaster, relieved by appropriate gilding on both columns and cornices.

The contractors for the building itself were Messrs. W. Cubitt & Co. The whole of the mahogany woodwork was carried out by Messrs. G. H. Morton & Son, Liverpool. The whole of the plasterwork, plain and decorative, was executed by Messrs. G. Jackson & Sons, London. The electric lighting was carried out by Messrs. Higgins & Griffiths, London, and the alabaster bowls were supplied by Messrs. Bridgeman & Sons, Lichfield. The floors are covered with "Rublino," manufactured by the Leyland and Birmingham Company.



Photo: Stewart Bale, Liverpool.

PACIFIC STEAM NAVIGATION COMPANY: PUBLIC SPACE, LOOKING EAST.





Photo: Stewart Bale, Liverpool.

Plate III. April 1921.  
PACIFIC STEAM NAVIGATION COMPANY: JUNCTION OF PUBLIC SPACE AND EAST CORRIDOR.





## A Shop-front in New Bond Street, London.

Matthew J. Dawson, A.R.I.B.A., Architect.

It is odd to think how very modern so very familiar an object as the shop-front is. No farther back than Tudor times, there were no shop-fronts proper, but only the stallboards from which they have been evolved. When glass was first obtainable, it was too expensive to be employed by the small trader. And in the early days your small trader was very small indeed. To-day the butcher, the poultry-dealer, and the fishmonger preserve the tradition of the unglazed fronts which at first were general. The stallboard on which the wares were displayed by day was by night folded up to form a shutter for the shop. When at length glass was available, it was used in very small panes, because they could not be made in very large dimensions, and because, the material being precious, it was desirable to provide that the calamity of breakage should be minimized. Diamond panes, one may surmise, were the result of an attempt to disguise, by turning it to decorative account, the insignificant size of the glass. To the same object, it may be imagined, can be ascribed the decorative effects introduced—gradually, no doubt—into the eighteenth-century shop-window. These effects were not limited to the ornamental detail of leadwork and ironwork, but included also much graceful wood-cutting or turning in the brackets and so forth. Nor was this the only result of thus making a virtue of necessity. Flatness and small panes were indeed an insipid combination. Relief from it was found in the bow-window—a shape that shopkeepers would not willingly abandon until means were found of curving the huge

sheets of "plate" glass that, this modification having been achieved, came into favour everywhere.

Many are the architects who hate curved glass. For them glass may break if it will; but to bend it seems most unnatural. Of the same school of thought are they who hold that leviathan sheets of glass are inconvenient and unnecessary. Exceedingly difficult to handle, and so expensive to break that they have been made a special feature of insurance business, they are, in effect, the most horrific enemy of architecture. These drawbacks seem at length to have been realized. Shop-front design is reverting to the more reasonable size of pane that makes respectable architectural effect possible. It is reverting, moreover, to the beautiful eighteenth-century models.

Although the shop-front here illustrated follows the best traditions, and is informed with the old spirit, it is nevertheless stamped with originality and "character." It has been executed by the Birmingham Guild, Ltd., to the design of Mr. Matthew J. Dawson, A.R.I.B.A. The shop-front is in "Duralumin," an alloy of silver finish that remains bright, having, it is said, the strength of steel with only one-third the weight of brass. The guttering above the fascia lettering is in cast lead, while the fascia is in marble with incised lettering that, as the illustration shows, is of excellent form. The ventilating cresting underneath is cast lead, and the marble is white and black, that immediately above the stallboard being black.



96 NEW BOND STREET

## Swanage and the Purbeck Quarries.

LIKE innumerable other country towns, Swanage consists of one main thoroughfare, with a few minor streets tributary to it. Mr. Frank L. Emanuel has chosen for his picture (Plate IV) a corner that shows a grandeur most uncommon for a country High Street: shows also that the street is narrow and tortuous beyond the common experience. The fine doorway on the right hand might be, but for its essentially English feature of the projecting clock, that of some early Renaissance palace in Italy. The enrichments, however, are rather overpowering, the detail being oppressive rather than elegant, and therefore English without a doubt. One feels that the brackets have enough to do in supporting the too sturdy cornice, without having to bear the additional burden of an equally ponderous balcony.

There is the best—or perhaps it were safer to say the second best—of reasons why Swanage should thus lavishly affect the grand manner. Stone lies about it in abundance, and stone, being essentially a noble material, is an incentive to build nobly perhaps, heavily certainly: also in pseudo-classical style. Why the street, with its steepish slope, its sharp windings, and its absurd narrowness, should thus wantonly flout nearly all the most cherished convictions or conventions of the town-planner is a mystery that perhaps the geologist is best qualified to solve: unless it be assumed that there was formerly thought to be a subtle affinity between crookedness, narrowness, and picturesqueness. That these are conditions on which “picturesqueness” depends is the reason why town-planners, and all artists of the austerer stamp, hate the word. Its use is now confined to auctioneers, and is covered by their licence.

In some of the houses of the High Street, and perhaps in some of those in the minor streets, we may see stone from the selfsame quarries whence were hewn materials for the construction or the adornment of the Houses of Parliament, of Winchester, St. Paul's, and Salisbury Cathedrals, the Temple Church, Romsey Abbey, and many another noble building. Purbeck marble, for example, is of high renown, and it adorns the memorial in front of Charing Cross railway station. It is said that the quarriers at Purbeck are of Norman descent, as some of their names seem to indicate, and that they do not speak the Dorset dialect, or that they speak it with a difference which, however, is common to the natives of Swanage. It may well be that the Swanage folk are of another race than those living farther inland. All those parts of our coasts that were subject to invasion are notoriously peopled by descendants from the intruders, and the shores of “Dorset dear” could hardly claim exemption from this fairly general rule.

Fine figures of men are the Purbeck quarriers, and they are as sturdy intellectually as physically. An independent habit of mind, or an exclusiveness originally derived from their consciousness that they were foreign intruders, may have led to their banding themselves together as a close corporation. At all events, among them it is possible to study a survival of the ancient guild system. Masons, in which term quarriers may be for the nonce included, have been always endowed with a double portion of the spirit of association, as the inveteracy and universality of the cult of Freemasonry show proof enough; and the Company of Marblers of the Isle of Purbeck is a corporation as strict as ancient. No one but the son of a freeman of the guild may enter it, and the admission of apprentices has quite a mediæval flavour. A boy entering the quarries is subject to his father, to

whom the boy's wages belong. On the first Shrove Tuesday after he has attained the age of twenty one, the youth attends the annual court which the quarriers hold at Corfe. “After the company's charter has been solemnly read, the ‘free boy,’ with a pot of beer in one hand and a penny loaf (made specially for the occasion) in the other, formally claims his freedom, whereupon 6s. 8d. is demanded of him, and his name is added to the roll.” This custom was of old standing as long ago as 1551. When this Quarriers' Parliament is prorogued, a football is tossed into a field at Corfe and kicked about until the players grow weary of the sport. This was a very natural ending, Shrove Tuesday, football, and apprentices, having been intimately associated time out of mind.

Quarries in Purbeck are held on an odd tenure. Before 1788 the quarriers had the right to open a quarry anywhere without consulting anybody and without paying rent! Since that date the privilege has been curtailed. “When a man wishes to open a new quarry, he goes to the landlord and asks permission to do so on certain terms, namely payment of royalty by the ton, the foot run, or the square foot, according to the kind of stone obtained. Once such permission is given and he has started working, his tenure is perpetual on two conditions: first, that he pays the stipulated dues to the landlord: and secondly, that he does not omit to work the quarry for a year and a day.” Oddly enough, default is penalized not by the landlord, but by the Marblers' Company, one member forfeiting his rights to another.

The manner of working the quarries is comparable, on a small scale, to that of coal-mining. The marketable stone lies sometimes fifty or sixty feet below the surface, and is reached by sinking a slanting shaft. Some of these quarries are very extensive, and are worked for generations without exhausting them. Many of the sixty or so near Swanage, however, have been worked out, and the bulk of the supplies must be sought farther inland. Nevertheless, the Purbeck beds, comprising marls, freshwater limestones, and shales, attain near Swanage a thickness of about 400 ft., and the Island of Purbeck therefore seems likely to yield structural and ornamental stone for centuries to come.

From St. Alban's Head at Swanage one looks across the bay to Portland Bill, and remembers that Purbeck and Portland have, between them, had a larger share than any other part of the country in supplying structural and decorative stone for the builder and the carver. In Portland there is, they say, enough stone to employ quarrymen for 2,000 years. It was no less famous an architect than Inigo Jones who first discovered the virtues of Portland stone, which he straightway used in his Banqueting House in Whitehall; and Wren's use of the stone in St. Paul's Cathedral set the seal on its suitability for London structures. But Byland Abbey, built in the twelfth century, may have convinced Jones and Wren of the durability of Portland stone.

Swanage has a further architectural interest of sorts. Mr. Thomas Hardy was trained as an architect; and in his incomparable novels, what Wessex is to Dorset, that Knollsea is to Swanage—so it is said; and Swanage, as our artist long ago discovered, is that rare kind of seaside town where one may sketch in peace “far from the madding crowd,” to quote the phrase which Hardy borrowed from the noble poem by Gray to make the title of a noble novel.



FRANK L. EMANUEL SWANAGE



Plate IV.

April 1920.

A CORNER IN THE HIGH STREET, SWANAGE.

*Drawn by Frank L. Emanuel.*



QUEEN ANNE FURNITURE.



Photo:

V. & A. M.

BUREAU-CABINET OF OAK, DECORATED WITH ANGLO-CHINESE DESIGNS IN GOLD AND COLOURS  
UPON A BACKGROUND OF SCARLET LACQUER.

*Victoria and Albert Museum.*



# Decoration and Furniture from the Restoration to the Regency.

## IV—Queen Anne Furniture

By Ingleson C. Goodison.

UNLIKE her elder sister and predecessor upon the throne, Queen Anne appears to have inherited little of the natural love for the arts which characterized the Stuarts. The age of Anne is distinguished by the annalists principally for splendid military achievements and supreme excellence in literature. Yet the polite arts by no means languished for want of royal patronage: if the sovereign displayed no taste for planting and building, or even for literature, preferring rather the pleasures of hunting, driving, and horse-racing as a refuge from domestic sorrows and a relaxation in ill-health, the architects, painters, and craftsmen of the day found ample patronage among her subjects. Of the first-named, Wren, Talman, and Vanbrugh erected many splendid houses which were lavishly adorned by the decorative painters Verrio and Laguerre, Chéron, Ricci, Lanscrone, and Thornhill, and the woodcarvers Gibbons, Watson, and Maine. The decorative bird, flower, and fruit pictures of James Bogdani, Luke Cradock, and Peter Casteels enjoyed great vogue, side by side with the imposing portraiture of Kneller and Richardson, backed by the dignified and formal tall oak panelling of the period. The ranks of the craftsmen and artisans were swelled by innumerable *émigrés* highly trained under the tutelage of Le Brun in the artistic workshops of the Louvre and Gobelins, so that executants of the greatest aptitude and skill were available in all branches of the decorative arts; and despite the many formative influences from abroad something approaching a distinctively English style was evolved by the beginning of the eighteenth century.

One of the most remarkable foreign influences is observable in the gradual engrafting of Oriental upon European art, which was due to the agency of the great Eastern trading companies now conducting a flourishing traffic in tea, porcelain, lacquer, etc., which were distributed through the India or China houses where ladies of fashion flocked for the excitement of shopping. Peter

Motteux's in Leadenhall Street was a famous "India" shop, the great resort of ladies of quality, as were Margus's and Mrs. Siam's, one of the chief allurements being the raffle, which ministered to the prevailing passion for gambling. The shops of the Royal Exchange, New Exchange, and Exeter Change were plentifully stored with all kinds of rich wares and fine commodities both Oriental and Occidental—their walks the favourite promenades and very centres of the fashion, and their galleries a common place of assignation; many contemporary accounts make reference to the dangerous allurements of the "pretty merchants" charged with the dispersal of wares hardly less striking and attractive in these arcades where—

"Shops breathe perfumes,  
Through tashes ribbons glow."

In 1702 the two rival East India Companies—called respectively the London and the English—came to terms after a period of conflict, and amalgamated in 1708 under the title of the United East India Company. At the opening of the eighteenth century the cargoes of three ships alone, belonging to John Company, are reported to have realized no less a sum than £200,000. Evelyn in 1700 remarks especially the "India and Chinese curiosities" in Samuel Pepys's house at



Photo :

V. & A. M.

CABRIOLE-LEG CHAIR, WITH UPHOLSTERED BACK AND SEAT  
{COVERED WITH NEEDLEWORK.

Victoria and Albert Museum.





Photo.

P. &amp; A. M.

HIGH-BACKED CABRIOLE-LEGGED CHAIR, UPHOLSTERED,  
AND COVERED WITH NEEDLEWORK.

*Victoria and Albert Museum.*

Clapham, and the diary of John Hervey, first Earl of Bristol, records a payment in 1702 to Peter Gumley, of £29 for "China and Japan ware," an entry in the same nobleman's journal of the purchase, in 1695, from Gerard Johnson (Gerrit or "Garriet" Johnson) of a "black" suite comprising a "glass, table, and stands," doubtless relating to specimens of lacquer furniture in vogue throughout the reigns of William and Mary and Queen Anne.

The bureau-cabinet of red lacquer illustrated in the frontispiece to this article is representative of the type current at the end of the seventeenth and beginning of the eighteenth centuries. The broken pediment and hollow cornice are indicative of a date rather later than the example illustrated in a previous issue,\* although the interval in point of time cannot be very great.

Something of the lightness and brightness of coloration derived from the porcelains and gay fabrics of the East is

traceable in the embroidered covering of the chair illustrated on page 103. The front legs are of walnut, plainly cabriole-shaped, and carved with a modification of the club foot, the form of which has suggested the appellation "duck" foot—applied, perhaps, more appropriately to an example figuring subsequently in an illustration accompanying this article. A great deal of embroidery was executed during the reigns of William and Mary and Queen Anne for upholstery purposes, the panels being designed to fit the backs, seats, and arms of chairs, settees, and stools, and the designs comprising vases or baskets of choice blooms—closely corresponding with the contemporary still-life pictures of Monnoyer—or consisting of armorial bearings, pastoral subjects, and "all-over" flower patterns, like the cover of the high-back chair illustrated in the accompanying photograph on this page.

Walnut was the dominant wood for cabinet-making in the reign of Queen Anne, as it had been throughout the preceding reign of William and Mary, though the use of mahogany was not unknown before the accession of George the First. In the



Property of

Messrs. Gregory &amp; Co.

HANGING MIRROR, THE FRAME PEDIMENTED, MOULDED,  
SHAPED, AND DECORATED WITH DESIGNS IN  
GILDED GESSO.

\* THE ARCHITECTURAL REVIEW, March 1920.



design of chairs the curved back, shaped to fit the human spinal column, and the carved splat and top rail of William III's reign which was illustrated in the first article of this series,\* gave place to the graceful curving lines and comfortable smooth vase-shaped splat of the period of Queen Anne. As the reign progressed, chair-backs became lower; the hooped-back upholstered chair and the smooth "dipped" top-rail were concessions to the rising standard of comfort and increasing desire for simplicity and elegance. The cabriole leg was universally employed upon stools, chairs, tables, and stands for chests and cabinets, at first united by an underframing of plainly turned and "swelled" stretchers, which were afterwards omitted. The most characteristic enrichment of the cabriole knee at this period was the carved escallop-shell, sometimes accompanied by a pendent-husk ornament, and later replaced by acanthus leafage and voluted scroll-bracketting. A typical chair of the

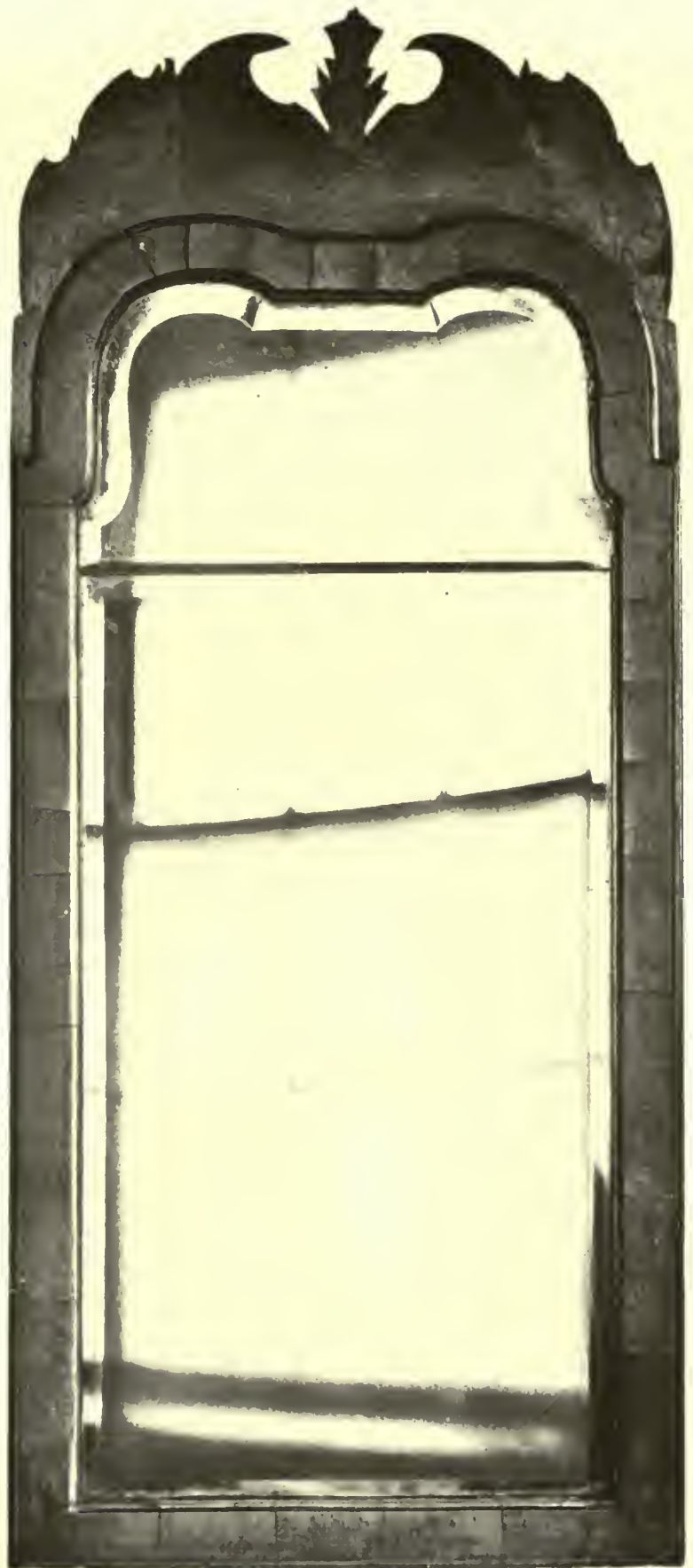
\* THE ARCHITECTURAL REVIEW, January 1920, page 21



Property of

I. C. Goodison.

HANGING MIRROR IN SHAPED FRAME VENEERED WITH WALNUT AND DECORATED WITH APPLIED GILT WOOD-CARVINGS DISPLAYING ROCOCO INFLUENCE.



Property of

I. C. Goodison.

UPRIGHT MIRROR IN A SHAPED, MOULDED, AND CROSS-BANDED FRAME VENEERED WITH WALNUT, AND HAVING A FRET-CUT CRESTING.

Queen Anne period, after the abolition of the stretcher-framing, c. 1712, was illustrated on page 22 of THE ARCHITECTURAL REVIEW for January 1920.

Furniture decorated with gilded gesso, in slight relief, like the mirror illustrated on page 104, was extremely popular, the method of application of this very effective substitute for carving





Property of

Martin Buckmaster, Esq.

WALNUT DOUBLE CHEST.

being described in detail in a previous article devoted to the subject of "Decorative Mirrors,"\* when reference was made to surviving examples at Hampton Court Palace and elsewhere, executed in this enduring material and identified with the Huguenot designer Daniel Marot, many of whose compositions were issued to the public in a series of etchings published in 1712.

The hanging mirror illustrated on page 105, in a saw-cut frame of walnut wood, decorated with a slight repeating leaf-pattern of carving next to the glass, and with applied gilt wood-carvings at the top and sides, displaying traces of Rococo influence, belongs perhaps to the succeeding reign, but is of interest as emphasizing the effectiveness of walnut and gilding in combination, of which many examples are found dating from the period of Queen Anne. A typical Queen Anne upright mirror, in a shaped, slightly moulded, and cross-banded frame veneered with walnut, and having a characteristic fret-cut cresting, is illustrated on the same page. It will be observed that the "Vauxhall" glass, which is "silvered" by the mercurial process, is divided into an upper and a lower plate, which overlap, as was customary in large mirrors, and that both are margined with wide bevelling, executed at a slight angle of inclination owing to the thinness of the contemporary glass.

\* THE ARCHITECTURAL REVIEW, February 1920.

The double chest, or chest-upon-chest, of drawers was a commodious article of furniture, popular at this period and for upwards of a century afterwards. The example illustrated is of pine veneered with walnut, the drawer-linings being of oak. An engaging feature in the design is the semi-hemispherical niche, contrived with great artifice in the centre of the lowest drawer-front, which is inlaid in the form of a star, the half-rays being alternately of light and dark wood. This niche-head sinking is a decorative feature often encountered in chests, both double and single, and in bureaux, where, however, its practical office is more evident. The coved cornice and canted or elaborately stop-chamfered and fluted corners of this double chest are eminently characteristic details of the period under review; and the slight gilt-brass drawer-pulls and escutcheons, although somewhat assorted, are all typical and practically contemporaneous. A feature which distinguishes the drawer-fronts from those of the William and Mary period is the thin cock-beading round the edges of the drawers and attached thereto, and the "lipping" of cross-cut veneering on the framing itself which surrounds the drawers. In earlier specimens this framing will be found to be covered with a single half-round (or rather, semi-elliptical) beading, or with a twin beading, or, more rarely, with a very slight moulding.

The walnut corner-cupboard illustrated on this page is one of those to which reference was made in a previous article,\* designed to stand upon the projecting moulded dado-rail of the

\* THE ARCHITECTURAL REVIEW, March 1920, page 77.



Property of

Martin Buckmaster, Esq.

WALNUT CORNER CUPBOARD.



QUEEN ANNE FURNITURE.



Plate V. April 1920.

Property of I. C. Goodison

QUEEN ANNE "HAUT-BOIS" ON CABRIOLE LEGS.







Property of I. C. Goodison.  
DRESSING-GLASS AND KNEEHOLE WRITING-TABLE, OF OAK, VENEERED WITH WALNUT.

*The table-top is shaped at the two front corners to correspond with a card-table designed en suite: below the top is a full-out writing-side, with a sunk well for papers, writing implements, and ink-bottles.*

period. In this example the door-panel is bevelled and "fielded," and veneered with beautiful wood of carefully selected figure, arranged with great judgment to display all the natural beauties of the grain. The fluted side pilasters are built up of transverse sections, each of which has become slightly concave—a "fault" which is greatly mitigated by the admirable play of the high lights on the lustrous oil-varnish, a superfine finish which two centuries of wear have failed to impair.

One of the most typical pieces of furniture of the period is the Queen Anne *haut-bois*, or "tall-boy," which forms the subject of Plate V. The double-chest is frequently dignified with the appellation of "tall-boy"; but a useful distinction is maintained by confining the term to the particular form of chest upon an open stand indicated in the accompanying illustration. This graceful piece of furniture is unadorned with carving, the designer relying upon elegance of line, delicacy of

moulding, and the natural beauty of his material in appreciative and skilful hands. The plain cabriole legs are slight but sufficient, the fret-cut arches are pleasing and diversified in line, and the simple mouldings employed are excellent in profile and proportion. Each drawer-front is margined with cock-beading, and banded with feather, or herring-bone, edging, the jointing of the veneer coinciding with the centres of the escutcheons and drawer-pulls, which are of brass, the back plates being shaped and bevelled at the edges, and chased, or punched, with incised designs of Oriental character. All the lippings to the drawer-framing are of cross-banded veneer, and the mouldings are worked "on the cross" to display the figured walnut grain to advantage. The whole carcase is of pine, with the exception of the sides and bottoms of the drawers, which are of oak.

A kneehole writing-table of oak veneered with pale golden-hued walnut figures in three following illustrations, and although typical of many corresponding pieces of the Queen Anne period, it possesses certain features which are unusual:



Property of I. C. Goodison.  
TOILET-MIRROR AND DRESSING-TABLE.





WALNUT KNEEHOLE TABLE.

*With writing-slide closed.*

WALNUT KNEEHOLE TABLE.

*With pull-out slide extended.*

the two front corners of the top are shaped to correspond with a card-table *en suite*, and the edge of the table-top is bordered with a semi-elliptical cross-cut beading to match. Below the top and immediately above the uppermost drawer is a pull-out writing-slide covered with a panel of pale apple-green velvet, bordered with gilt galon affixed with nails of gilded brass, around which is a broad band of walnut veneer, and on the right hand a sunk compartment for stationery with shaped partitions affording divisions for the accommodation of writing implements, ink-bottle, and sand-dredger. The writing-slide has a slightly pulvinated front, bordered with a thin half-round cock-beading, and is extended by means of small knob-handles of turned walnut.

Below the long upper drawer are two tiers of three drawers and a central recessed cupboard, the knee-hole being headed with a perforate arch centring in a convex elliptical "lozenge." The plinth is saw-pierced, to form high bracket feet, which in the reign of Queen Anne replaced the turned or carved feet of the preceding century.

The photograph on page 107 illustrates a small dressing-table of pine veneered with walnut, having three frieze drawers with beaded overlapping fronts margined with feather banding. The frieze-rail is arched and shaped, and the top elaborately banded, while the legs are of solid walnut, cabriole, and with club feet. The small toilet-mirror or adjustable dressing-glass shown upon this table, and above the kneehole table in the preceding photograph, illustrates a minor piece of furniture in great request at the end of the seventeenth and beginning of the eighteenth centuries. More elaborate specimens are encountered mounted upon two-tier or three-tier bases, or on slant-top bureaux, which are frequently exquisite specimens of cabinet-making, most beautifully fitted, with shaped drawers and central cupboards, and compartments divided by elegantly profiled partitions.

The age of Anne was essentially a gambling age, an age for chamber music and social gatherings—the fashionable dinner-hour of five o'clock left much time for hard drinking and high

*Property of**I. C. Goodison*

FOLDING CARD-TABLE ON CABRIOLE LEGS WITH CARVED KNEES AND BALL-AND-CLAW FEET.





Photo :

V. A. M

RECTANGULAR STOOL ON CABRIOLE LEGS WITH DUCK FEET.

*Victoria and Albert Museum.*

play, and perhaps the piece of furniture most in request after the chair was the card-table, of which a typical example is presented on page 108. This is of walnut, upon cabriole front-legs with elaborately carved knees and brackets and bold ball-and-claw feet. The fold-over top, when extended, is supported upon framing arranged on the "concertina" principle (instead of on the "gate" principle, which was popular at a later period) in order to



Property of

*L. C. Harper, Esq.*

A CORNER ARM-CHAIR WITH ELABORATE DOUBLE-TIERED BACK, CARVED AND PIERCED SPLATS, VOLUTED ARMS, SHAPED SEAT, AND DECORATED CABRIOLE LEGS.

bring the back legs, which are of club shape, with a plainly carved "shield" on the knee, under the salient corners when the table is either open or closed.

The arm-chair illustrated in the photograph on this page is typical of a great number of chairs made throughout the reigns of Queen Anne and of George I; the front legs are cabriole, with carved-shell knees and club feet, united to the splayed-out back-legs by means of turned and swelled stretchers, the front stretcher being somewhat recessed; the seat rail is of the stuff-over type, and the arm supports are recessed and attached to the side rails, uniting with the arms into a series of very graceful curves. The top rail is dipped to accommodate the nape of the neck, and is ornamented with an escalloped shell above the splat, which is vase-shaped, veneered with walnut, decorated with acanthus leafage, and bevelled at the edges to hide the substance of the splat.

A remarkably fine specimen of the corner, or "round-about," chair is illustrated in the last photograph on this page. It is constructed of walnut with carved cabriole legs, shell-knees, and serpentine seat-rail. The double-tiered back, carved and pierced splats, and voluted arm-rests are unusually elaborate in design, and the chair belongs doubtless to the splendid opening period of the Georgian era.

*(To be continued.)*



Property of

*J. C. Goodison.*

WALNUT ARM-CHAIR WITH SHAPED BACK, CARVED SPLAT, CABRIOLE LEGS, AND TURNED UNDERFRAME.

# The Practical Exemplar of Architecture:

## The Soane Obelisk, Reading.

TOWNS, especially small country towns, suffer much at the hands of the pious founder. In gratitude for what the town is supposed to have done for him, he bequeaths to it some hideous memorial of himself: always of himself, even when it is nominally dedicated to some other person or to some impersonal object. This clock tower, this drinking fountain, this lych-gate, was given by John So-and-so, in memory of his ten, twenty, thirty, forty, fifty years' or lifelong connexion with this town; or was erected by Mary Such-a-one, in loving memory of her departed husband's civic service, or of the prosperity of his drapery or other business in the High Street. It is a very cheap and direct route to immortality. It is also tolerably certain not to be fastidiously closed to the aspirant: for the small town likes to think that it has had a denizen worth commemorating, or at least rich enough to provide a memorial. Whether the memorial was an adornment or was merely a disfigurement of the town was a subsidiary consideration, even if it was considered at all, as seems doubtful in view of the many atrocities encountered in country towns, as well as on the outskirts of London, where local feeling has not yet been overwhelmed by the cosmopolitan wave.

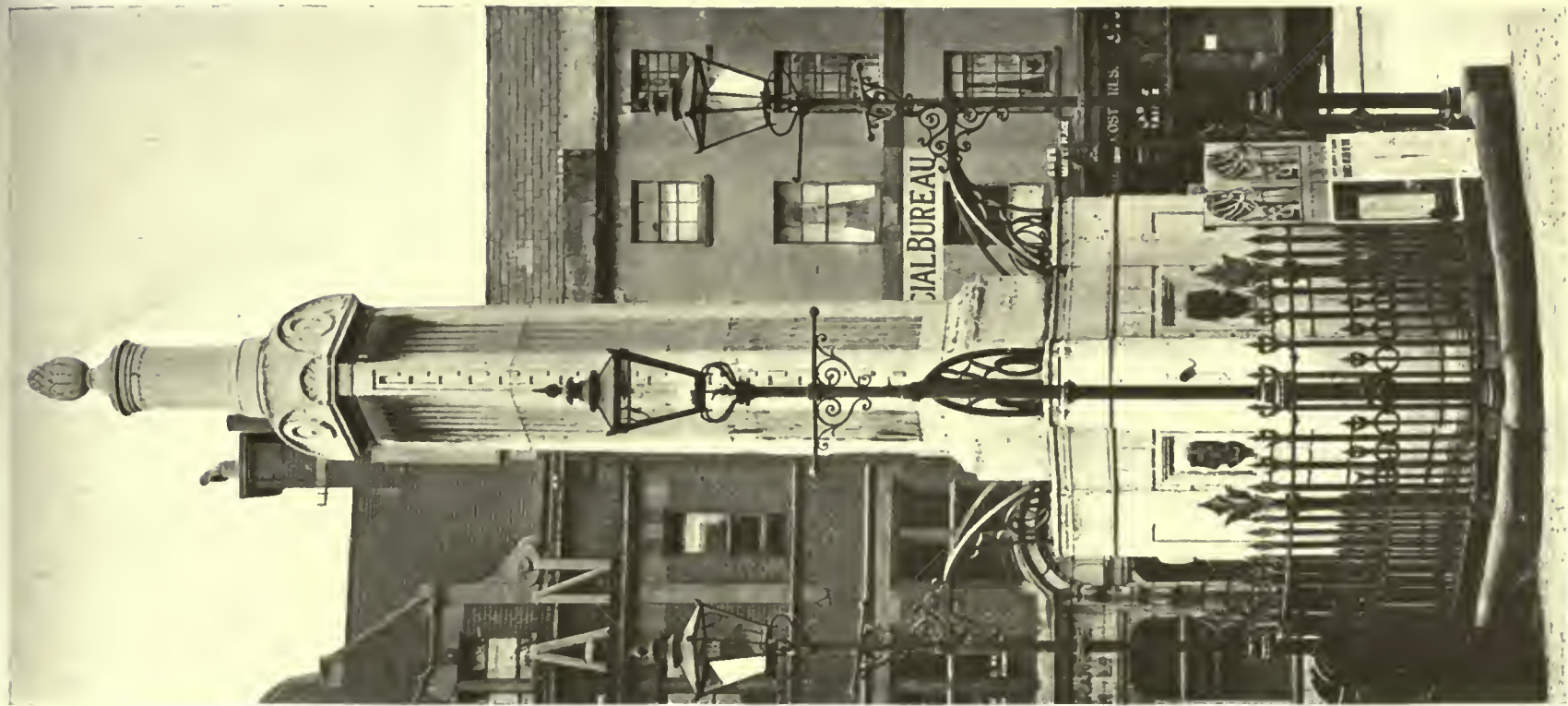
All this has been altered by the Great War. The easy path to immortality has been closed, inglorious nonentities being sternly denied the right of way. Henceforth the main resource of the dubiously distinguished citizen or would-be "worthy" will be to build and endow almshouses for decayed warriors, or "battle-scarred veterans," naval or military. There is, alas! no lack of subjects for memorials, and those erected to persons who did nothing to warrant it are suffering eclipse by those dedicated to the men and women who died for their country. That the reaction against civilian memorials is likely to be very severe is an excellent reason for drawing attention to any noteworthy specimens among those that already exist. A few of them are so good that they may well serve the architect and the sculptor as models for some of the innumerable war memorials that are yet to be designed for setting up in public places. Some of those monuments to more or less obscure merit were, strange to say, actually designed by architects, who are quite the right artists to do the work, whilst a sculptor's architecture is usually much worse than an architect's sculpture: the explanation of this discrepancy being, apparently, that anybody (including especially the sculptor) will undertake with a light heart an essay in architecture, whereas nobody (and especially not the architect) will undertake sculpture unless he has undergone some considerable training in the art. Turn where we may, we see far too many specimens of sculptors' architecture. It is nearly always bad, the sculptor seldom realizing that before he can turn out anything at all decent in this kind a man must needs specialize. It is not as if we were living at the dawn of the Renaissance, when the Com-

pleat Artist would undertake with equal confidence a commission to design a building as large as a cathedral church, or for a trinket to fit my lady's little finger. Such versatility there still may be—did not J. F. Bentley exemplify it as completely as any old Italian of them all?—but it is rare; and we can call to mind no living sculptor who is heir presumptive to it.

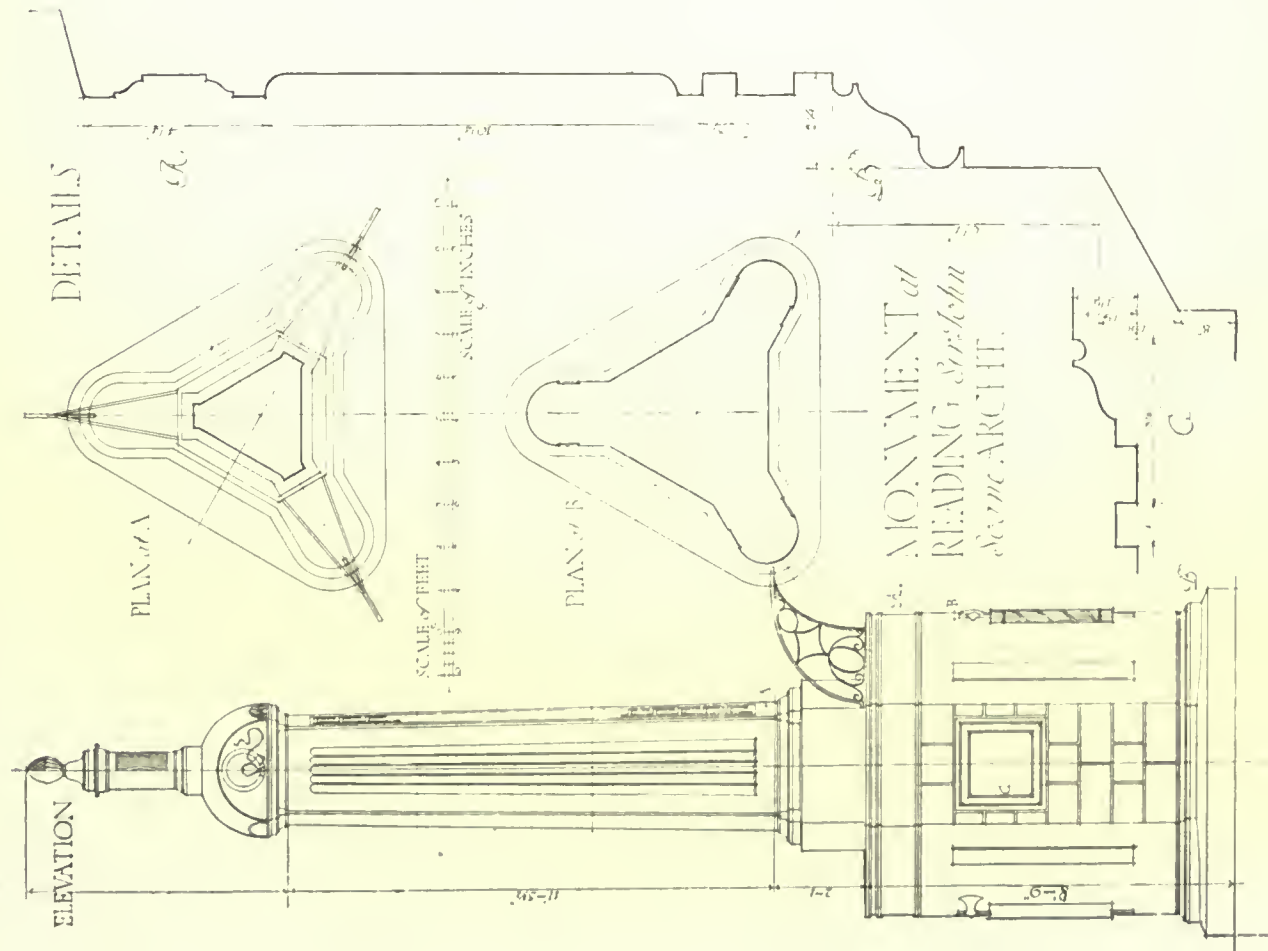
Sir John Soane's love of collecting specimens of the various arts subsidiary to architecture must have had its root in a secret desire to exercise them all; and it is contended by Guild-revival advocates that the architect, as "chief workman," ought to be able to handle tools, to be able to show his best craftsman a better way: even as the perfect conductor of an orchestra should be competent to play on any of the instruments under the control of his baton. These extremists expect too much of "a man, whose life's but a span." Soane's life was a tolerably wide span. Born in the middle of the eighteenth century (1753), he lived busily until 1837, which makes him eighty-four. The son of a bricklayer, he entered, in 1768, the service of George Dance the younger. Afterwards he was pupil or assistant with Henry Holland; and, entering the Royal Academy schools, he won in 1776 the gold medal and a bursary which enabled him to spend three years in Italy. From 1788 to 1833 he held the office of architect and surveyor to the Bank of England, of which the façade is one of his best designs, in spite of the recent criticism of it by a City magnate that it ought to be of skyscraper height! In 1806 he was appointed Professor of Architecture at the Royal Academy, of which he had been elected a full member (R.A.) in 1802.

The Obelisk at Reading was designed by Sir John Soane in 1804. It was probably of special interest to him, as Reading is near his native village of Whitchurch. A metal plate fixed to the Obelisk gives the following information: "Erected and lighted for ever at the expense of Edward Simeon Esq. as a mark of affection to his native Town A.D. 1804 Lancelot Austwick Mayor." The hideous ironwork which surrounds the monument is of course much later, but the brackets seem to be the work of Soane himself, and were no doubt designed to carry some kind of lamp. The Obelisk would look much better if it were freed from the excrescences that have gathered about it. Opinions may differ as to its intrinsic interest, but as a sample of Soane's work it is certainly worth preserving. Why it should have been placed in so cramped a position is a mystery that completely baffles conjecture. In this respect it is by no means singular. The cross at Winchester, for instance, is disposed in similar hugger-mugger fashion. Surely, if a monument is worth putting up at all, it should not be shunted into a side-track, rendering it at once insignificant and obstructive, but should be placed plumb on the main axis, where it would get atmosphere and perspective. A monument should gain grace from its environment, not be smothered or even jostled by it.





April 1920



THE SOANE OBELISK, READING.  
*Measured and Drawn by W. G. & Co. Allen*





# Publications.

## Libraries of Sir Edward Poynter and the Rossettis.

A SINGULARLY interesting catalogue of the library of the late Sir Edward John Poynter, P.R.A., issued by Messrs. Henry Sotheran & Co., includes other works on the fine arts, comprising a collection of coloured caricatures, privately printed catalogues, Girtin's Paris with the etchings, Lucas van Leyden's "Passion of Christ," and finely illustrated works of Piranesi, Zocchi, and others. Further there is listed a large selection from the library of the late William Michael Rossetti, including books from the library of his sister Christina. Autograph letters from the Morrison collection, and from the Medici archives, make up a catalogue that is more rich in interest than any other that has been seen of late.

Sir Edward Poynter's library included about seventy more or less important works on architecture. Among the more noteworthy of these are—Two editions of Bartoli's "Picturæ Antiquæ Cryptarum Romanorum," published at Rome in 1738 and 1750 respectively;

Sir William Chambers's "Designs of Chinese Buildings," etc. (1757), and a first edition of his "Treatise on Civil

Architecture" (1759); Froehner's "Colonne Trajane"; a large-paper copy of S. C. Hall's "Baronial Halls"; Joseph Nash's "Mansions of England" (1906); about a dozen of Piranesi's albums of etchings; a sumptuously illustrated account (published in 1751) of the Pitti Palace; the "Histoire de l'Art Egyptien," by Prisse d'Avennes, labelled "very rare," and priced at £52 10s.

The most important entry in the catalogue, however, is a complete set of the works of William Morris, which is priced at £900.

The catalogue contains several illustrations, and has for frontispiece a fine portrait of Sir Edward Poynter, which is here reproduced by courtesy of the publishers, to whom we are also indebted for the block (page 112) reproducing one of the rare set of etchings to Girtin's Paris, and also for that made from the beautiful water-colour of Boxhill by Paul Sandby.



THE LATE SIR EDWARD J. POYNTER, BART., P.R.A.



BOXHILL: FROM THE WATER-COLOUR DRAWING BY PAUL SANDBY.

(Reproduced by courtesy of Messrs. Henry Sotheran & Co.)

### Hellenic Architecture.

It is a chronic source of regret that the facts unearthed with such infinite toil by the searchers on classic grounds are immediately buried again—in expensive or obscure publications. An enormous mass of material, laboriously thrown up by the excavator, and patiently sifted or classified by the scholar, awaits co-ordination at the hands of the historian of architecture. When this work is done quite thoroughly—as perhaps it is now being done—the result will be another large and expensive book, virtually inaccessible to all but the wealthy. In the meantime, pending the appearance of the new Perrot and Chipiez, Anderson and Spiers, M. Choisy, or possibly of some dull, ponderous, and dogmatic German, an excellent little handbook has been prepared by Mr. Edward Bell, to whom we are already indebted for a capital historical outline of “The Architecture of Ancient Egypt.”

Mr. Bell is certainly justified of his modest hope that his unpretentious but valuable little volume will fill a lacuna in the history of early classic art, by epitomizing recent information on Hellenic architecture. In his earlier volume Mr. Bell sought to show that in Egypt a style of building based on the use of stone had already attained considerable grandeur, “and might have been still further developed if it had not been interrupted by the intrusion of comparatively barbaric ideals due to the domination of more distinctly African races.” That the earlier and purer Egyptian art had some influence on that of Crete, he continues, is not disputed; and he states that it would have been more in accordance with his general plan to have examined the architectural remains of the Ægean area before dealing with the more developed art of Greece, had the time been ripe for this. He has made, however, an attempt to show the ultimate influence of Egypt on Greece, and to show how it affected the general tradition. In this process he has consulted many published works, but is more particularly indebted to the volumes issued by the British School at Athens in which appeared the yearly reports of Sir Arthur Evans’s excavations at Knossos. He has made good use also of the library of the Hellenic Society. Information thus carefully collected has been welded into a coherent historical narrative showing, as far as it is known, the evolution of Hellenic architecture.

He begins with the Dorian invasion of Greece about ten or eleven centuries before our era, which found there a flourishing and well-developed civilization. He recalls that excavations in Crete and other islands have shown that the Achæan civilization

to be inferred from Homer, and probably identical with that which has been called Mycenæan, “was but an offshoot of a widely spread Ægean culture, hardly if at all inferior to that which flourished at the same time in Egypt, but with an independent character and continuous history of its own which can be traced from its origin in neolithic times.” Civilization, in fact, and its manifestations in art, are very much more ancient than the bumpiously ignorant modern man had imagined or even now will only admit with reluctance. Though why modern man should pride himself on his race having but recently emerged (if at all) from barbarism passes conception.

That the island of Crete was the chief centre of Ægean art was not suspected until evidence (not proof positive, however) of it was dug out at the end of the nineteenth century, when the brilliant work of Sir Arthur Evans established important conclusions as to the intercourse between Greece and Egypt. It is inferred from certain remains that the primitive inhabitants of Crete, as elsewhere, lived in circular huts of wattle-and-daub or clay.

In Crete also there are remains of beehive-shaped tombs whose form at first must have been copied from that of ordinary dwellings. It is mentioned, however, that the walls of the oldest stone structures in Crete are usually rectilinear. At Phæstos, and at Hagia Triada, are found the remains of small peristyle courts which were surrounded by roofed walks after the manner of a mediæval cloister. Very fortunately, the appearance of the smaller houses in ancient Crete has been depicted for us on a number of painted and glazed terra-cotta tiles that have come to light. Apparently the houses often consisted of two or more stories, with a central door, and windows symmetrically arranged. It seems that the roofs were flat, bearing sometimes a small attic or turret. There is evidence, also, that “the domestic features of Cretan civilization were far less remote from modern ideas of comfort and luxury than any that are to be found in Western Europe before the end of the mediæval period.”

Schliemann’s excavations at Mycenæ and Tiryns receive due attention, and the architectural inferences therefrom are set out at considerable length. An intensely interesting chapter on “The Dorians as Builders” includes the rather positive statement that “whatever the assimilative process may have been, it is evident that the transition from wood to stone must have taken place concurrently in Greece and Ionia, and there are signs that in regard to some architectural forms Ionia must have taken the lead and reacted upon the art of the mother-



ONE OF THE ETCHINGS TO GIRTIN'S "PARIS."

(Reproduced by courtesy of Messrs. Henry Sotheran & Co.)



land." Mr. Bell adds that the terms Doric and Ionic are not merely technical, but are territorial, and that the decorative features of Ionic architecture are mainly Asiatic. Upon Doric and Ionic much light has been shed as the result of recent excavations, and Mr. Bell summarizes very ably and very concisely the knowledge thus gained. His book conveys with admirable clearness and remarkable compactness precisely the information that until now has been sought in vain by architects and that scholarly section of the public to whom the history of ancient civilizations is a subject of enthralling interest. The book is copiously but discriminatingly illustrated.

*"Hellenic Architecture: Its Genesis and Growth." By Edward Bell, M.A., F.S.A. With Illustrations. London: G. Bell & Sons, Ltd. Price 7s. 6d. net. Also issued in paper wrapper, 6s. net.*

### Cottage Building Without Bricks.

MR. CLOUGH WILLIAMS-ELLIS has produced a little book with the object of showing "how the problem of building without bricks, and, indeed, without mortar, can be attacked and solved." Mr. Williams-Ellis is no mere theorist. He has tackled the problem practically—has actually built cottages of pisé-de-terre. Building with rammed earth, the book reminds us, is a familiar practice in Australia and Cape Colony, was common, during the seventeenth and eighteenth centuries in the Rhône valley, and what, on the question of climate, is much more to the point, has been practised in nearly all the Southern counties of England. Mr. St. Loe Strachey states, however, in his interesting preface, that he had been unable to identify these old pisé houses in England with absolute certainty, the nature of the material being effectually disguised under weather tiles or coats of plaster or paint. Mr. Williams-Ellis advances a very cogent plea for the revival of traditional materials such as cob, and he supports his case with æsthetic as well as practical arguments. Cob is a good deal cheaper than brick, and is of exceeding durability, provided it rests on dry foundations and is covered with a good protecting roof. "Give 'em a gude hat and pair of butes an' 'er'll last for ever" is a local claim for cob cottages where they most abound, and among the illustrations in the book are several photographic views of cottages that, being reputedly three hundred or four hundred years old, support the boast. Bricks being scarce, cob may come to its own again—in the West, if not elsewhere. Rammed chalk, it appears, has an exciting peculiarity which it is to be hoped is all its own—it explodes if improperly used. A short appendix on whitewash completes the usefulness of a book that is eminently readable as well as instructive on a topical subject about which there has been much inquiry.

H. DE C.

*"Cottage-building in Cob, Pisé, Chalk, and Clay." By Clough Williams-Ellis. With an introduction by J. St. Loe Strachey. London: Geo. Newnes, Ltd.*

### How to Estimate.

MAJOR REA'S book, being now in its fourth edition, is of approved utility. Its thoroughness is conspicuous. Not only have we a complete analysis of builders' prices (their being pre-war prices is of no consequence, as the main purpose of the book is to elucidate principles), but also a thousand and one hints and, as it were, finger-posts for the use of the builder and contractor. Estimating is, even to the most experienced, a complicated operation; and Major Rea carefully indicates the pitfalls that await the estimator.

*"How to Estimate," being the Analysis of Builders' Prices, giving Full Details of Estimating for Every Class of Building Work, with Thousands of Prices, and Useful Memoranda. By John T. Rea. Fourth Edition, Revised and Enlarged, with more than 400 Illustrations. London: B. T. Batsford, Ltd., 94 Holborn.*

### Old Cottages.

Now, at a time when everybody has in mind, more or less, the need for more houses, the pamphlet "Report on the Treatment of Old Cottages" will, without a doubt, interest the lay reader as well as the architect. This pamphlet deals with the restoration of old cottages that have fallen into decay through neglect and have been condemned as uninhabitable: although, as is pointed out, all that is needed in some cases is a new thatched roof, the old one having been neglected and being no longer weather-proof. Consequently the plaster on the walls, the timber work, and the interior generally, have suffered. This restoration of old cottages would, too, if carried out thoroughly, save some expenditure from the national pocket: for, having in view the abnormal cost, at the present day, of materials and labour, no one can deny that to patch up an old cottage is very much cheaper than pulling it down and building a new one in its place. Further, would it not be better to retain the beauty of the English country-side and the characteristics of our ancient dwellings?

*"The Society for the Protection of Ancient Buildings' 'Report on the Treatment of Old Cottages.' By A. H. Powell, together with F. W. Troup F.R.I.B.A., Charles C. Winnill, and the Secretary. B. T. Batsford, Ltd.*

### Cement and Concrete.

THIS work is termed a "semi-popular" contribution to the so-called literature of cement and concrete, and seeks to interest the non-technical reader, who will no doubt derive equal pleasure and profit from the introductory notes, which deal with the renaissance of concrete, the position of the material in respect to architecture, and the "literature" of the subject. These notes are certainly alluring—indeed, they have a flavour that entitles them to form a chapter in the romance of industry. The history of concrete goes back some thousands of years: and what a future could be imaginatively outlined for it! But the book is not merely historical. It possesses definite practical value.

*"Popular Handbook for Cement and Concrete Users." By Myron H. Lewis, C.E., and Albert H. Chandler, C.E. Second Edition, Fully Illustrated. London: Hodder & Stoughton, Paternoster Row.*

### Publications Received.

"Civil Engineers' Pocket Book." For the use of civil and municipal engineers, public works contractors, etc. By Lieut.-Col. T. E. Coleman, O.B.E., R.E.S. Third edition. Price 10s. 6d. net. E. & F. N. Spon, Ltd., 57 Haymarket, S.W. 1.

"Laxton's Price Book." For architects, builders, engineers, and contractors. 1920. One hundred and third edition. Price 4s. net. Kelly's Directories, Ltd., 182-4 High Holborn, W.C. 1.

"Detail Design in Reinforced Concrete." By Ewart S. Andrews, B.Sc., Eng. James Selwyn & Co., Ltd., 20 Essex Street, Strand.

"Five-figure Logarithms and Trigonometrical Functions." By W. E. Dammett, A.M.A.E.E., and H. C. Hird, A.F.A.E.S. Price 1s. 6d. net. James Selwyn & Co., Ltd., 20 Essex Street, Strand, W.C. 2.

"Mathematical Tables." By W. E. Dammett, A.F.A.E.S., M.I.Mar.E., A.M.I.A.E.E., and H. C. Hird, A.F.A.E.S. James Selwyn & Co., Ltd., 20 Essex Street, Strand, W.C. 2.

"Structural Steelwork." Relating principally to the Construction of Steel-framed Buildings. By Ernest G. Beck, Wh.Ex., Assoc. M. Inst. C.E. Price 21s. net. Longmans, Green & Co., 39 Paternoster Row, London.

"Glass Manufacture." By Walter Rosenhain, B.Sc., D.Sc., F.R.S. Second edition. Price 12s. 6d. net. Constable & Company, Ltd., 10 Orange Street, Leicester Square, W.C. 2.

"Calculating Diagrams for Design of Reinforced Concrete Sections." By James Williamson, A.M.I.C.E. Price 12s. net. Constable & Co., Ltd., 10 Orange Street, Leicester Square, W.C. 2.

"Concise Costing for Houses." Being an Improved System of Quantity Surveying. By T. Sumner Smith, M.Q.S.A., F.I.A.R. With an Introduction by Raymond Unwin, F.R.I.B.A. Price 5s. Technical Journals, Ltd., 27-29 Tothill Street, Westminster, S.W. 1.

*Any of these publications may be inspected in the Reading Room, Technical Journals, Ltd., 27-29 Tothill Street, Westminster.*

# Chronicle and Comment.

## Salient Features of the Month's Architectural News.

### Hampton Court Tapestry.

In the House of Commons on 2 March there was an interesting discussion about the tapestry in Hampton Court. Subsequently Mr. Alan S. Cole explained in a letter to "The Times" that the tapestry in question is not only incomplete in itself, but has no relation to the series illustrating the Triumphs of Petrarch, allegories of the virtues and vices, and so forth. He thinks, therefore, that it is a pity to devote to it public money which would be far more usefully applied to the cleaning and restoration of the exceptionally splendid tapestries that hang in the banqueting hall. Although these are somewhat later than the Petrarch Triumphs and the allegories, and therefore different in style, they are equal in importance with them as materials in the history of the designing and making of tapestry. Mr. Cole urges Sir Alfred Mond or the Lord Chamberlain "to come to the rescue in reviving the glorious effects of these Raphaelesque tapestries, the gold and silver threads of which sparkled and glittered when Cardinal Wolsey entertained the King in the banqueting hall." Commenting on the same debate, Mr. Robert C. Witt hits a current fallacy. One of the speakers in the debate, criticizing the Government's contribution towards the purchase price, said that works of art did not return any dividend nor bring in any revenue. "Surely," comments Mr. Witt, "it would be equally pertinent, or the reverse, to reply that the other kind of investment does not necessarily bring in æsthetic, or, indeed, any kind of pleasure." A very palpable hit!

### Whitby Abbey for the Nation.

The ruined Abbey of Whitby is to be handed over to the nation. Arrangements for the transfer were completed at a conference which took place within the precincts of the ruins on 13 March, between the Hon. Mrs. Tatton Willoughby, owner of the Abbey, with her legal adviser, and representatives of the Yorkshire Archæological Society and the Commissioners of Works. The boundaries of the land to be included in the gift were also practically settled. Whitby Abbey stands on a cliff 200ft. high, and it is hoped that prompt steps will be taken to ensure the safety of the more exposed portions of the ruins. The beautiful western doorway suffered irreparable damage by shell-fire during the bombardment by a German cruiser in 1914.

### Turners at Agnew's.

At the exhibition of water-colours arranged by Messrs. Agnew in aid of the Artists' General Benevolent Fund, there were thirty-six examples of the work of Joseph Mallord William Turner. These included, besides some of his finest later work, the drawing made in 1796, when Turner was twenty-one, of Bishop Islip's Chapel. In this picture Turner sportively inscribed on a tombstone in the foreground the date of his own birth. "Lucerne by Moonlight" (1843), showing Turner at his "truest and mightiest," as Ruskin phrased it, was also exhibited, as well as that masterpiece of architectural landscape, "Edinburgh from Calton Hill," and several drawings done for Scott when Turner visited Abbotsford.

### Housing Committees.

Local authorities are being asked to appoint special housing committees, each to consist of nine members, five to be chosen by the authority from its own members, two to represent employers, and two the workers in the building industry. Three categories are suggested of buildings to be constructed: Low (to be delayed or prohibited)—Billiard halls and saloons, cinemas, music-halls and theatres, dancing-halls, licensed premises, clubs, premises for other recreations, etc. Intermediate (not immediately necessary)—Speculative, office, or other buildings: multiple shops; large retail stores and warehouses; some factories and mills; churches, chapels, or places of public assembly. High (public importance)—Industrial buildings in private ownership, which cannot be prohibited without most serious consideration. Why are not architects included on the committees?

### Our Closed Museums and Galleries.

Lord Sudeley has earned the public thanks by calling attention in the House of Lords to the considerable waste of money now incurred on museums, galleries, and similar institutions, owing to the neglect to use them to their fullest extent. The Earl of Crawford, replying on behalf of the Government, held out the hope that the British Museum would be entirely vacated by Government staffs within a few months. The National Gallery, he said, was now empty of Government officials; but there were large structural alterations in progress, and he would be agreeably surprised if the entire building was reopened to the public within the next twelve months. The Tate Gallery was also being redecorated, and he did not think that more than half of the gallery would be open by the summer. The Victoria and Albert Museum, it was hoped, would be entirely reopened by May or June next. He thought the respective authorities were fully alive to their responsibilities, and were most anxious to promote the educational aspect of their work. The present would be an unfortunate moment to appoint a committee of inquiry with a reference so wide and censorious as that proposed. Lord Sudeley therefore withdrew his motion to promote an inquiry.

### New Frescoes for the Royal Exchange.

"The British Naval Attack on Zeebrugge," by Mr. W. L. Wyllie, R.A., and "Women's Work in the War," by Miss L. Kemp-Welch, are the titles of the new frescoes to be placed in the Royal Exchange. They are respectively given by the Eagle, Star, and British Dominions Insurance Company and the Empress Club.

### Sale of Antique Furniture.

The fine collection of antique furniture at Denham Place, Uxbridge, is to come under the hammer on 10 May. It includes chairs of the William and Mary and Queen Anne periods, a pair of Adam carved and gilt console tables, and an elaborately carved Chippendale table. There are also a dozen high-backed chairs of the days of Charles II, old dower chests, old window-seats, and some Hepplewhite settees.





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BUILDING TRADES EXHIBITION, OLYMPIA, APRIL 10th—24th 1920.

We are exhibiting at Stand 45 in Row "C."

## THE ARCHITECTURAL REVIEW.

### The Nurse Cavell Memorial.

The memorial to Nurse Cavell, which was unveiled by Queen Alexandra on 17 March, occupies, in St. Martin's Place, Charing Cross, a site that is certainly "central," which is its chief merit in the eyes of the Westminster City Council, who offered it; but the environment is rather heterogeneous, and would make a bad setting for any sort of monument. To say that Sir George Frampton has not satisfactorily overcome a difficulty that is insuperable is merely to say that he has not done what it is impossible to do; but the chances are that the architectural part of the memorial would have been less conspicuously at loggerheads with its surroundings if the sculptor had collaborated with an architect.

### The Royal Scottish Academy.

In the ninety-second annual report of the Royal Scottish Academy, satisfaction is expressed at the interest awakened last year by the exhibition of the work of former presidents. This exhibition was particularly valuable as affording a fuller opportunity of tracing the course of the Scottish School for a period of more than forty years. The following office-bearers have been elected:—Council—J. Lawton Wingate, President; and W. S. MacGeorge, R. Gemmell Hutchison, Robert Alexander, J. Campbell Mitchell, Robert Gibb, and E. A. Walton; Wm. D. McKay, secretary; G. Washington Browne, treasurer; James Paterson, librarian; R. Gemmell Hutchison and J. Campbell Mitchell, auditors; W. S. MacGeorge and R. Gemmell Hutchison, curators of library; Alexander Roche, James Paterson, Robert Hope, and John Duncan, visitors of Academy's School of Painting; Bernie Rhind, John Kinross, E. A. Walton, Sir Robert Lorimer, and James Cadenhead, Art College representatives. Several of these gentlemen, it will be seen, are architects—notably Sir Robert Lorimer and Mr. G. Washington Browne, the latter of whom won the competition for the St. Paul's Bridge.

### Preserving Stonehenge.

Considerable progress has now been made in the work for the preservation of Stonehenge begun by the Office of Works about six months ago. Sir Cecil Chubb, of Salisbury, who presented Stonehenge to the nation in 1918, is reported to have stated that many of the stones are in danger of falling. "They are propped up," he said, "but the props look unsightly, and if they rot the stones would probably come down. Therefore the stones are being put upright and carefully cemented in. It takes a long time to expose the base of one of the stones, but all the mould taken out is being examined to see if it contains any implements or other relics." Nothing is being done to alter the formation of Stonehenge.

### Pictures for the War Museum.

In the House of Commons Sir C. Kinloch-Cooke questioned the First Commissioner of Works as to the acquisition for the Imperial War Museum of what he described as "freak pictures," and asked whether these were suitable as permanent records of the war. Sir Alfred Mond's reply was inferentially of more value than he seemed to imagine. "Differences of opinion," he said, "would always arise as to the relative merits of works of art, but he must point out that the pictures to which exception was taken were acquired by the late Ministry of Information, and transferred to the museum when that Ministry

came to an end." Such haphazard and irresponsible procedure would account for any degree of freakishness in the results. Why in the world should the purchase of works of art be entrusted to a Ministry of Information ("tempy.")? And after that to take cover behind the banality that "differences of opinion would always arise"! They certainly will, even where the judges are fully competent, but how much more divergently where the difference arises between judges and not judges!

### Real Architectural Causeries.

An interesting phase of architectural education has been brought to our notice. Mr. Fernand Billerey meets students of architecture at 10 Grosvenor Road, Westminster, on the first and third Wednesdays of each month, to discuss their work and set subjects for practice. He will be pleased to admit those who may be introduced or who take a genuine interest in the study of architecture. There is no fee or charge of any kind; and the discussions should be of great value to those who avail themselves of Mr. Billerey's very kind offer of help, especially those who feel that during the war they have fallen off somewhat from their previous knowledge and skill.

### Eton War Memorial.

The council of the Eton War Memorial have decided that a capital sum shall be held in trust by the College, and the income from it applied by a permanent body of trustees—partly nominated by the College and partly elected—to charitable objects connected with Eton and suitable to the purposes of the fund as laid down in the constitution. The necessary grants have been made to meet the costs of the north window in the Vestry Chapel, the "Golden Book," and the new Choir Vestry to be built over the south-western entrance to College Chapel. Alterations in the Vestry Chapel include the filling of the north window with stained glass, replacement of the altar and the broken piscina, provision of a reredos, reopening of the south windows, and repairs to the cornice of the ceiling and to the stone floor. The names of the fallen will be inscribed on the walls. The decorations in Lower Chapel will include a scheme of panelling and tapestry and treatment of the organ loft. Two designs have been received for the out-of-doors monument, and the sites are still under consideration.

### A Lancashire Memorial Village.

Westfield Memorial Village, at Lancaster, is intended to honour those who fell in the war. For disabled men of the Royal Lancaster Regiment and local men of both services who have suffered as the result of the war, a temporary hostel has been opened on the estate, and may in a sense be taken as the first practical fruits of the idea propounded and worked out by Mr. T. H. Mawson. The mansion "Westfield," the residence of the late Sir Thomas and Lady Storey, has been transformed into a hostel, in which thirty-five single men will be accommodated pending the erection of the hostels proper on the estate, along with the houses for married men (now in course of erection), workshops, etc. It is proposed, subject to the approval and assistance of the Ministry of Labour, to establish a temporary workshop in what was the billiard-room of "Westfield," where light industries can be carried on pending the erection of workshops on the estate. Eventually the mansion will become the clubhouse for the residents on the estate, with recreation-rooms, etc.





THE TOWN HALL, PARMA.

*Drawn by Francis Dodd.*

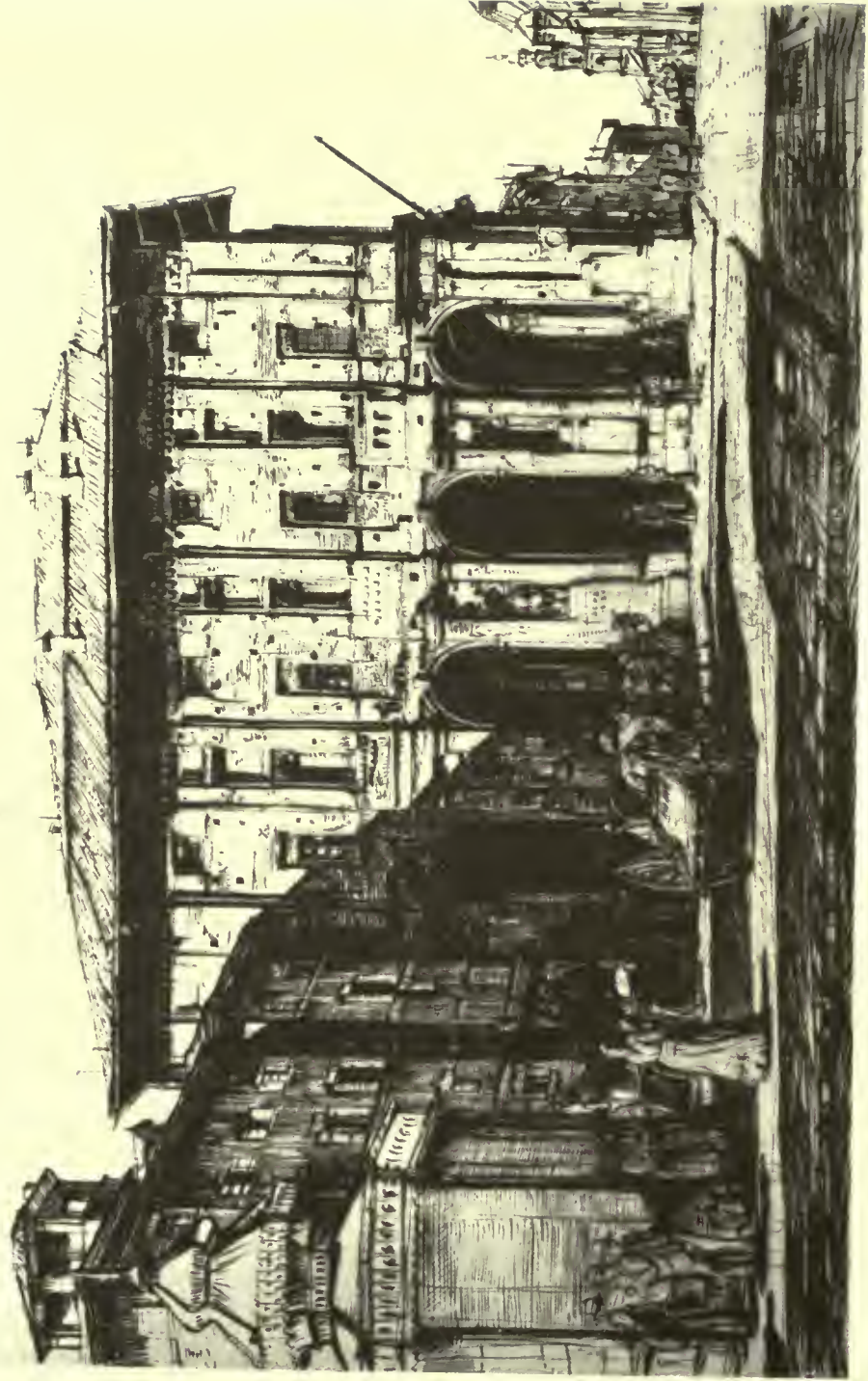


Plate I.

*The building is the Municipio, or Town Hall, at Parma. It was left unfinished in the seventeenth century, and the putlog holes are still unfilled.*

May 1920.



# Street Views in Oxford City.

By Harold Falkner.

*With Pencil Drawings by the Author.*

*"He that hath Oxford seen, for beauty, grace,  
And healthiness, ne'er saw a better place."*

*"If God Himself on earth abode would make,  
He Oxford, sure, would for His dwelling take."*

IF things were now as they were at the time of the poet Dan Rogers, clerk to Queen Elizabeth, there would be nothing more to be said about it.

In the September 1919 issue of this REVIEW (page 72, "Oxford as It Might Be") Mr. Edward Warren has written about certain aspects of the more outlying portions of the city. With most of his observations I cordially agree, and some of them I propose to take as my text for the present article.

Cornmarket, which forms the heading to last year's University Calendar, stand on the spot where this was drawn, and look at the scene as it is to-day.

How many of these buildings survive? Is the picture more beautiful than the existing reality? Or have the vanished buildings been supplanted by better buildings? Has everything that has been altered been changed only as much as is necessary for the extension of trade and the requisite convenience of



GENERAL VIEW OF OXFORD.

"We have in Oxford," Mr. Warren writes, "such an inestimable heritage of beauty and of historic interest, not only in its university and college buildings, its churches, and the houses of its ancient streets, but in the mediæval nooks and courts, passages and byways of the town, as should surely secure the abiding affection and zealous care of all Oxonians."

Yes, "should"; but does it?

Oxford is as famous for its architectural zeal as for its learning. Did not William Morris start there his movement for the regeneration of English craftsmanship, and Ruskin preach there of the beauties of mediæval architecture and arts? Yes; but did not the city allow the railway company to pull down two abbeys to make room for its hideous and ramshackle stations? How many of the "houses of its ancient streets" survive? Let anyone take William Turner's drawing of the

modern life? Or have the architects and owners been trying to outvie one another in a craze for showiness and vulgarity?

Perhaps the answer is half-way between the two alternatives. Here and there attempts have been made to preserve old things that are beautiful and are part of this great inheritance; but there is far too much that does not merit this exemption from blame.

In so far as this inheritance has disappeared, so much the more valuable does the remainder become, and so much the more zealously, in the interests of the town and University, should they be preserved.

The old buildings of the town are but few. Some have been altered so much on the outside—here with wanton recklessness, and there from a mistaken zeal for "restoration"—that their age is only to be discovered by painstaking antiquarian research.





ST. ALDATE'S STREET.

Those that still remind us of the city's former glory can almost be counted on the fingers of the hands: and yet some of these are in danger!

The University will perhaps say, "What does this matter? We shall always have the colleges." As a jewel depends on its setting, so do the colleges depend on the town. Oxford is Oxford because of its history and traditions, and those old buildings and streets are the outward and visible sign, the living witness, of that history and those traditions.

Would the story of Latimer and Ridley seem more real or less if the Bocardo, the actual room in which they were imprisoned, existed still? And yet the Bocardo was destroyed little more than a hundred years ago. But even now, on the right-hand side of Cornmarket, a building exists the windows of which looked down on that tremendous procession to the spot in front of Balliol. Is it preserved in the hands of a public trustee? Does it appear as it did in 1550? No: it is covered up with match-board and stucco, and sold to a grocer.

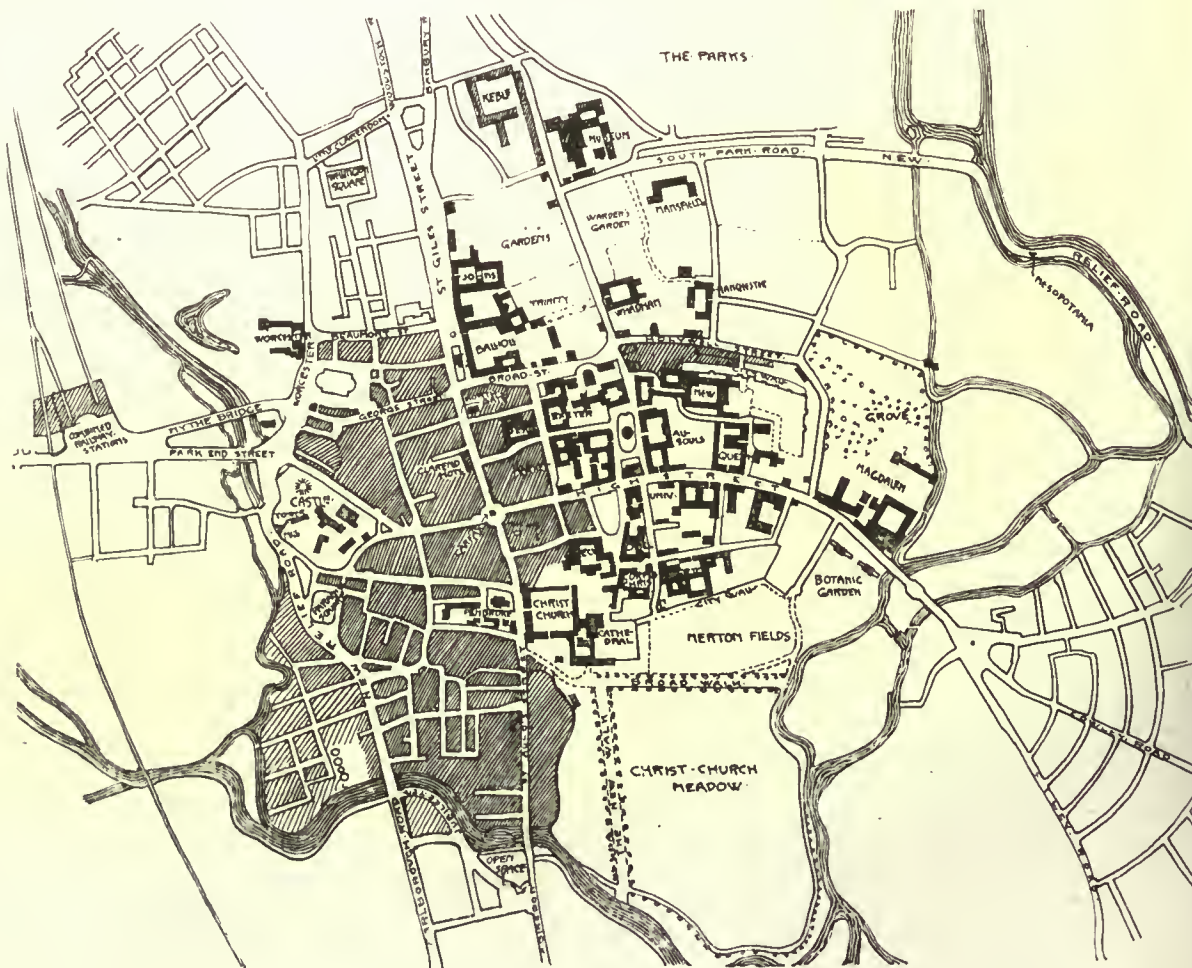
But it may be asked, "Of what use is it to remind us of these sins? We know that in the 'sixties people did all sorts of horrible things from ignorance and a mistaken sense of value. Now we know better, and such things would be impossible."

One cannot agree with this view. Perhaps a primitive sense of decency would stop short of pulling down abbeys; but secular buildings,



HOUSE NEAR THE FOLLY BRIDGE.

particularly if they have been allowed to get a little out of repair, are in just as much danger as ever they were of going down before the Juggernaut of "Improvement."



PLAN OF OXFORD.

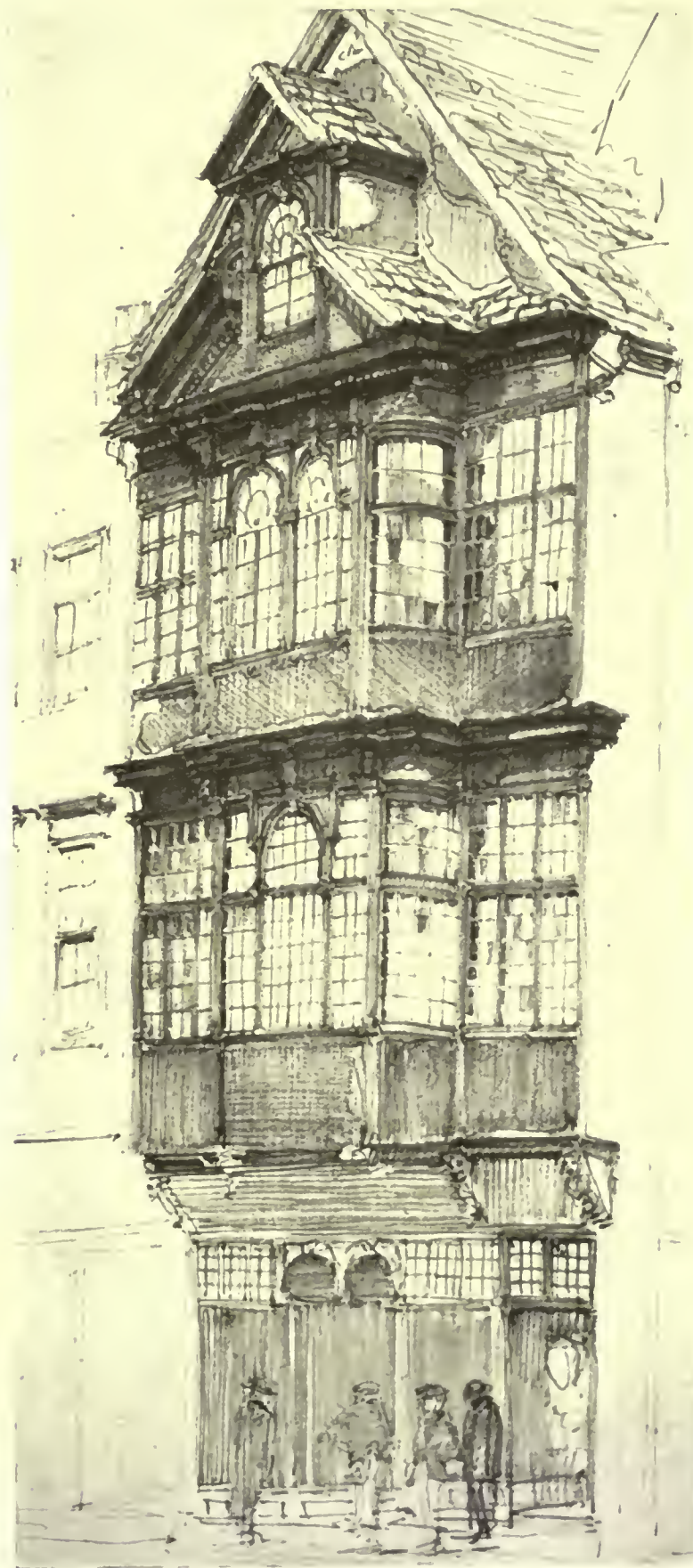




BRIDGE STREET, OR GRANDPONT.



FISH STREET, LOOKING TOWARDS THE FISH GATE.



OLD HOUSE IN HIGH STREET.

Here is a case in point: A certain building scheme is (very rightly, so far as the back part is concerned) being promoted by the Corporation on the east side of St. Aldate's Street, involving the whole area between that street and Christ Church meadow, including "ultimately" the widening of St. Aldate's Street on the east side, where there are venerable buildings. To quote from the particulars, "none of these buildings need be maintained." A desolating sentence indeed!



To revert again to Mr. Warren: "In a town," he says, "as in a public building—or, indeed, in the private house of a self-respecting citizen—the approach from without is of supreme importance; and in an ancient city like Oxford, and one whose high repute and magnetic qualities, moral and material, probably attract, in relation to its size, more visitors than any other city in these Islands, the great public approach" (this was written of the railway approach, but it applies just as much to the approach by Folly Bridge and St. Auld's) "is of the utmost importance."

The proposal is to pull down the whole of the buildings on the east side to make this side perfectly straight from Folly Bridge to Christ Church. With the increase of motor traffic, there will ultimately be two important approaches to Oxford, one by Folly and the other by Magdalen Bridge.

Magdalen is beautiful—admittedly one of the most beautiful sights in the world: is it straining the point too much to say that the approach by Folly Bridge is almost more beautiful?

It is impossible to represent the beauty of a curving street by drawings or photographs. The beauty depends on a sequence, and alters with every step along the street. All this it is proposed to sweep away, and a wide straight street is to be substituted.

It is not here suggested that the Corporation are wrong in acquiring this area and reforming it, or even wrong in widening the street so much as it might be widened by placing columns under the existing buildings where it is narrowest, and running

the footpath within the columns; but to destroy the best of these buildings and the whole aspect of the street would be nothing short of a crime.

But it is useless to deplore the destruction of ancient buildings if one cannot provide equal or better traffic facilities another way. In passing, it is only fair to congratulate the city and citizens of Oxford on the great improvement in traffic conditions since the abolition of the tramways. It is admitted at once that the traffic in St. Auld's Street is bad, and that the number of accidents is far too high; but to widen the street will hardly better matters, as it will increase the speed of the traffic, and at Carfax there will still be one of the most dangerous crossings in England. A much larger scheme is required—to divert the whole of the through north and south traffic from St. Auld's and Carfax. The writer would put a ten-mile or even a five-mile limit on St. Auld's, and make a new road into Marlborough Road, a new bridge across the river past the gasworks, through Paradise Square, round the mill and castle into the road proposed by Mr. Warren between Park End Street and Hythe Bridge Street, where the north and south traffic will cross the east and west and so past Gloucester Green into Beaumont Street, or by Walton Street and Little Clarendon Street widened into the Woodstock and Banbury Roads. The scheme involves the filling-in and diverting of part of the canal, and perhaps embanking the river by Jubilee Terrace.

This is a big scheme: Oxford is a great city. Road Boards and Traffic Commissions would be glad to be rid of the



BISHOP KING'S PALACE (1550) IN THE GRANDPONT.



difficulties and dangers of Carfax, and Nicholas's fountain might be brought back to Carfax. St. Aldate's Street would be preserved,

The author would propose a further development road from the Filey and Cowley Roads through Mesopotamia and South Park Road, and into the Northern Road, so as to divert traffic going east and west and east and north. This second scheme would be the more difficult because of the flooding of foundations in Mesopotamia: but Oxford is on the main road from London to the West Midlands and Wales, and greater things have been done on the railways for the accommodation of less important traffic.

Brief notes on the drawings are appended. The prospect from St. Aldate's Street, looking towards Carfax, is one of the many distant views of Oxford, which is fortunate in having few suburbs on this side. Hence the advantage

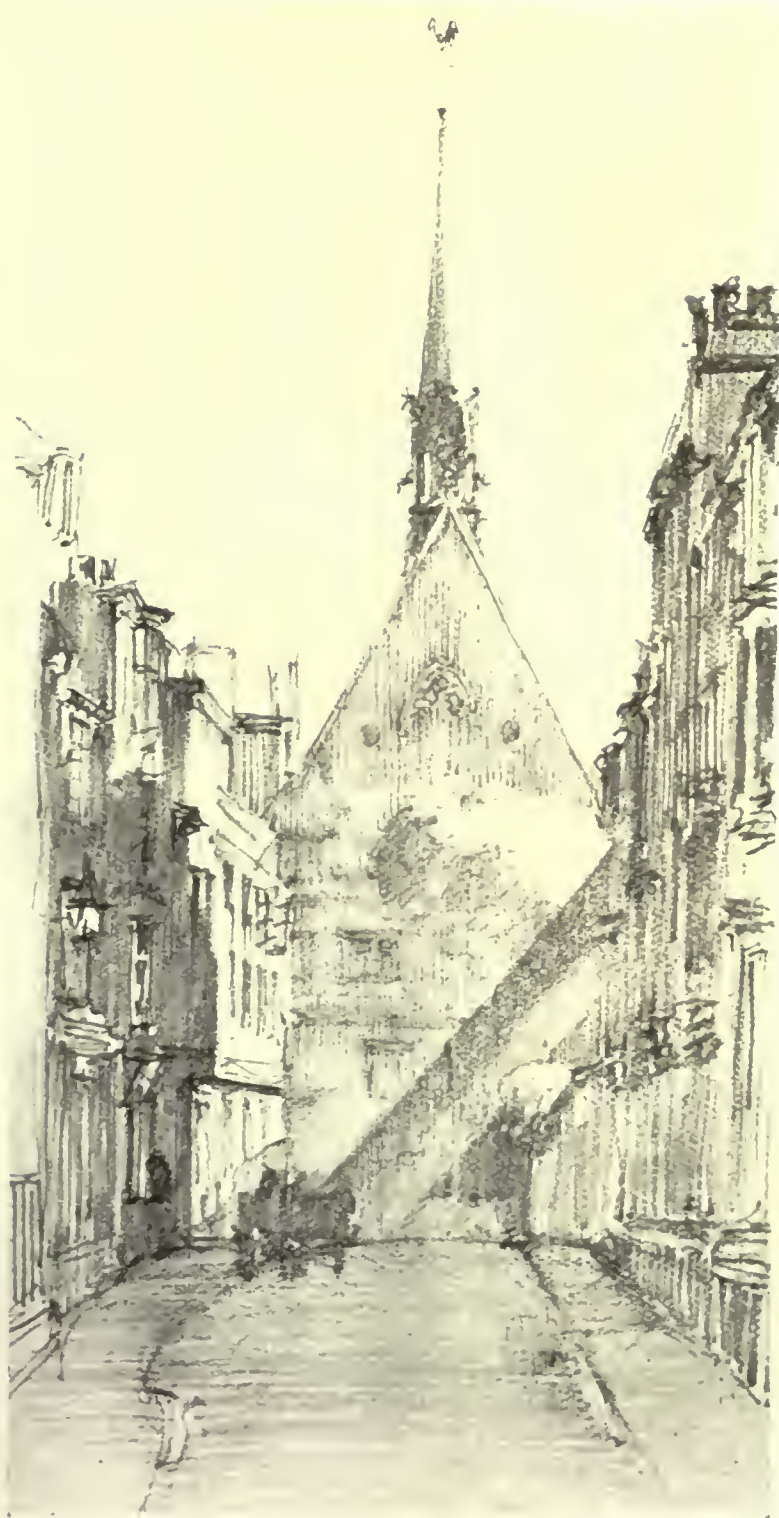


BACK OF THE WHEATSHEAF & ANCHOR, FISH STREET.

of approaching by road (see page 116). Bishop King's Palace (page 118) is one of the most interesting buildings in Oxford. Having been continuously whitewashed, the stonework is in perfect condition, in fine contrast to the state of most of the colleges, which having been allowed to decay by exposure of soft stone to atmospheric effects, and therefore constantly repaired and refaced, can in hardly any instance be said to have the original stones. The ceilings of this building are some of the most beautiful in the country, and bear the hall-mark of Bishop King's arms.

The old house on the south side of the High Street is a building of the seventeenth century and one of the most perfect examples of the carpenter's art of the time (compare Sir Peter Paul Pindar's house in the Victoria and Albert Museum).

The value of these buildings is not only in their beauty and the distinctive charm they give to the city, but in their sequence. Here are buildings of the eighteenth, seventeenth, and sixteenth centuries, while in the churches and colleges the fifteenth and fourteenth centuries, and in the castles the thirteenth and twelfth centuries, are represented. To say that Merton was founded in 1200 and that some of it is the original building may convey very little meaning, but when one sees the intermediate steps it is realized that Oxford has a record of continuous importance, for it has played, for seven centuries, a great part in shaping the history, "moral and material," of this country and the intellectual world.



EXETER COLLEGE.



# Current Architecture:

## Marylebone Town Hall.

T. Edwin Cooper, F.R.I.B.A., Architect.

MARYLEBONE TOWN HALL, of which the Princess Royal laid the foundation stone a month before the outbreak of the Great War, is situated in the Marylebone Road, nearly facing the Great Central Hotel. The work of building was continued during the war, the premises being required by the Government. On completion the building was occupied by the Ministry of Pensions, who have now relinquished it, the hall being formally dedicated by Prince Albert to the purpose for which it was designed. That purpose, as will be seen from the accompanying illustrations and inferred from the following description, it admirably fulfils. Interior views to be given in a future issue will confirm the favourable impression made by the exterior views accompanying these notes, and by the plans shown on page 122.

Town Halls, it is true, show but little diversity of type, whether in plan or elevation. Accepted ideas and established precedents control the design to an extent that would embarrass an architect having less strength of individuality than the author of the present work, who, while conforming to the popular conception of what a town hall should look like, has nevertheless invested his scheme with that indefinable quality which, for want of a more expressive word, is called character. Similarly with the planning, although the requirements or "accommodation" are dead-ly familiar, and the means of meeting them are in great measure prescribed, it is always possible to find scope for ingenuity of arrangement; and a careful reading of the accompanying plans will, we think, reveal happy variations and readjustments peculiar to the present case.

Mr. Edwin Cooper's design for the new Town Hall can be easily read in the fine completed building seen from the main thoroughfare of Marylebone. A straightforward oblong plan is embodied in a broad stone structure having two short and two long façades, in which the predominantly horizontal lines are well contrasted with the graceful upward-springing campanile outlined above them. Each façade is marked by pylons 37 ft. from the extremities, which with their fluted Corinthian columns break forward from the chief plane of the building and form a definite composition against it. On the

main façade, fronting the Marylebone Road, the space between the pylons is filled with a portico supported by coupled columns, across the lintel of which runs the main cornice, which here carries a balustraded blocking course surmounted by six urns. The urns are freely and richly designed, and stand in couples vertically over the columns, completing the conception of the portico. The main cornice is the major

horizontal note of the design. It breaks forward with the pylons, and flings its shadow round the entire building. It is surmounted by an attic story.

A flight of steps the width of the portico leads up to the main entrance. The portico consists of three bays between the coupled columns, and the centre bay contains an elaborate and enriched doorway which is designed in conjunction with the window above it, the two being connected by means of a grille which surmounts the hood of the doorway and forms at the same time a balcony motif for the window.

The architect has everywhere made use of ironwork as a natural foil to stone. On the angles of the main front a dwarf cast-iron grille runs along the top of the cornice, stopping against the pylons. The angles are otherwise kept low in architectural tone in order to emphasize the monumental character of the portico. On the side elevation between the pylons a refinement is given by the slight recessing of the wall surface in three

panels, each panel containing two pairs of windows.

Entering the building by the main doorway under the portico, the visitor will notice with interest the decorative treatment of the (compulsory) fire-resisting glazing in the wide swing-doors. Across the threshold a lobby, having columns and trophies bearing the Marylebone monogram, leads to the vestibule, which is traversed by the ground-floor corridor.

The vestibule is walled in Roman stone, and contains the main staircase leading upwards in a single broad flight of ten steps placed axially. At the tenth step a landing divides the ascent into two flights, which return on each side of the centre flight and reach the main corridor of the first floor. From a centre point on the main corridor the visitor has behind him the double doors of the reception-room, and in front of him a



SCULPTURED FIGURE ON PYLON.





Plate II.

MARLYBONE TOWN HALL: ELEVATION TO MARLYBONE ROAD.

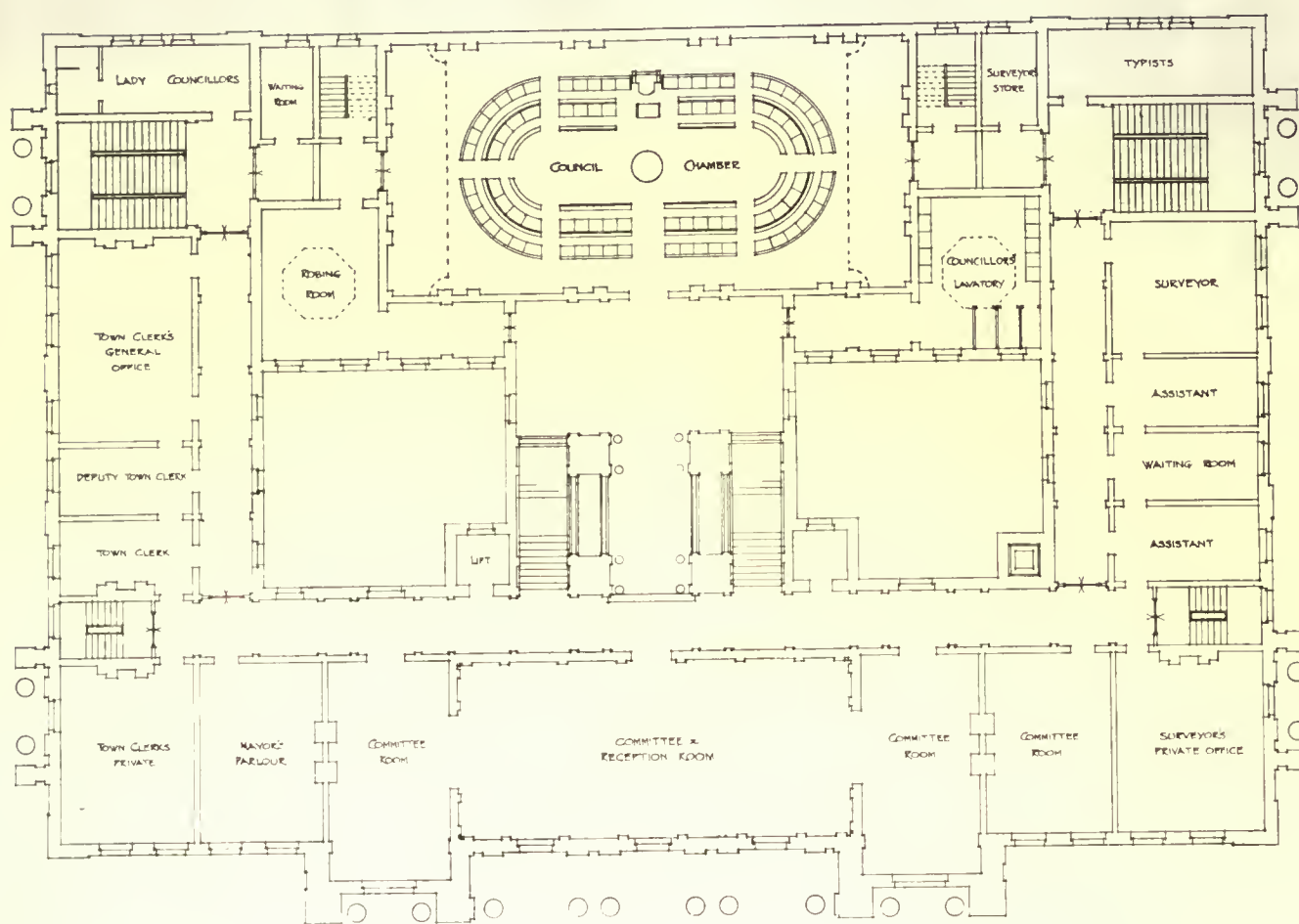
May 1920.



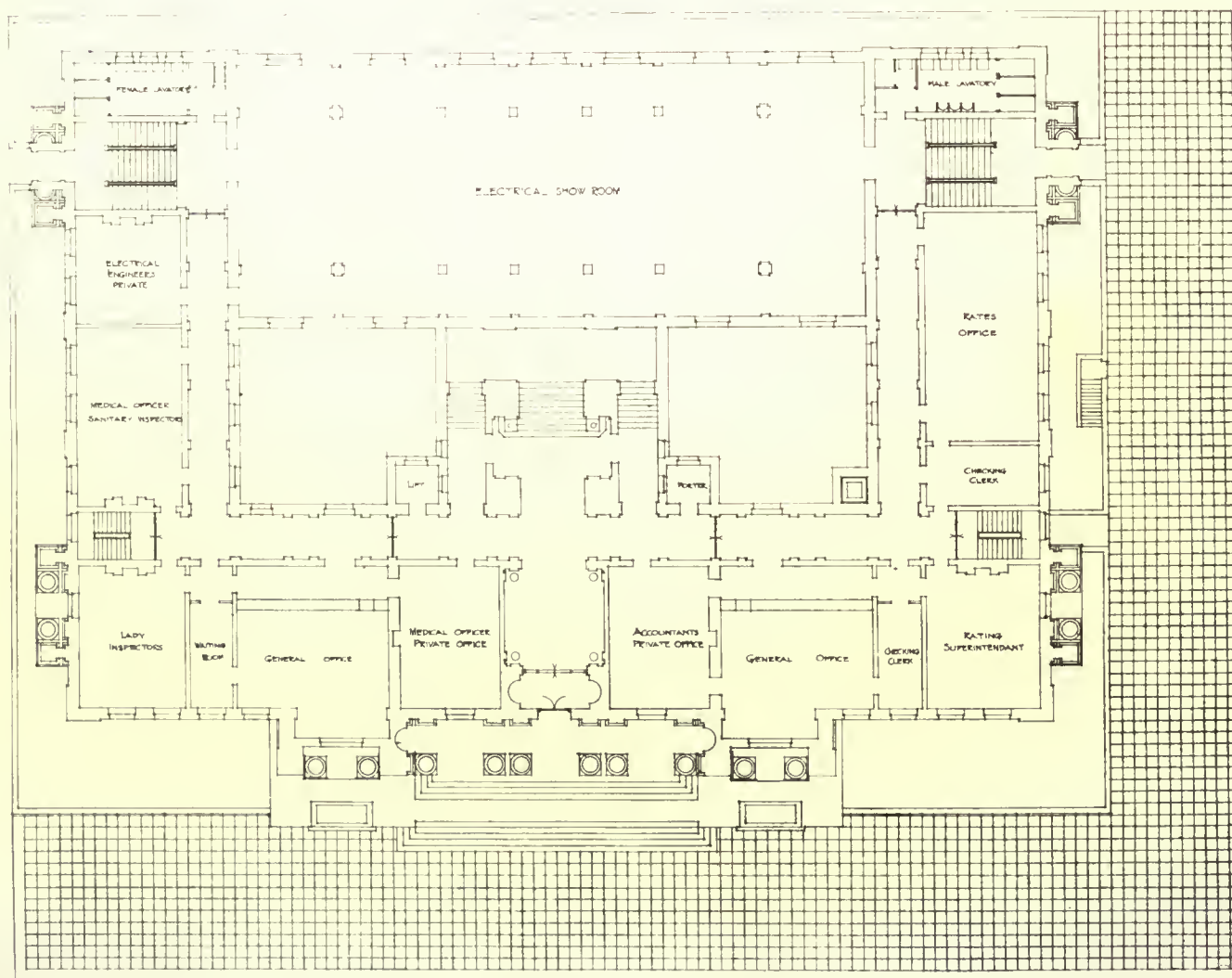




MARLBOROUGH TOWN HALL: MAIN ENTRANCE.



FIRST-FLOOR PLAN.



UPPER GROUND-FLOOR PLAN.





CARTOUCHE ON FAÇADE.

broad pavement leading between two balustrades towards the Council Chamber. Moving across this pavement, he will find above him a small flat dome pierced at the top and revealing a medallion secretly lighted. Passing from under it, he emerges into the brightly lit foyer or Council Lobby, extending left and right and giving various valuable exits and entrances. This foyer gives a fine impression of space and airiness: it is treated in Roman stone, and has in addition to the skylights a tall French window opening to the floor level. The whole effect is a good illustration of the interest and diversity that can be created in an interior by the logical carrying out of a straightforward plan.

Entering the Council Chamber, the visitor passes from smooth and glancing marble to the brown warmth of wooden surfaces. Figured walnut has been chosen for the walls, and the rich panels are enlivened by carved limewood trophies. At the end of the hall a gallery is provided with a panelled front supported on square wooden piers, the lintel over which is marked by a finely fluted band.

The furniture is a feature of the Council Chamber. It has been designed by the architect to harmonize with the tone of the room, and includes seats, desks, and general fittings. The Mayor's seat carries a handsome carved canopy. The chamber is lit from above by means of three large lights in the form of glazed grilles, domical in shape, supported above square openings. Flat moulded soffits surround the openings, in which ventilation apertures have been contrived, and the whole is surrounded by a broad cove rising from the cornice. The use of artistic metalwork in the three domical lights is most successful, and the whole ceiling illuminates and completes the design of the room.

The reception-room looks out through the portico on the principal front. It is lit down to the floor level by three large well-proportioned windows, and the long oblong of the room is crowned by a plasterwork ceiling showing an interesting motif of three ovals delicately but strongly enriched and having medallions interspaced. The walls, like those of the Council Chamber, are heavily moulded in panels of figured and quartered walnut.

The Mayor's Parlour is a bright, comfortable room, finely panelled, and enriched with a carefully detailed classical fireplace. In the south block a single large apartment on the ground floor, running nearly the length of the building, is

designed as a show room. It is lit by a row of tall windows, and has double doors at each end. Under this another room is provided in the lower floor, which will be fitted with screens and divided into offices for the Food and Pensions Committees. There is ample accommodation for the municipal officers and staff. The rooms are quietly but finely detailed, and the design of the fireplaces forms a focus to the general treatment. The walls have been tastefully colour-washed.

The main contractors were Messrs. John Greenwood, Ltd., who have successfully completed the building under the supervision of Mr. G. C. Hooper, clerk of works.

Mention must be made of the fine craftsmanship throughout the building shown by the firms who undertook to embody the architect's ideas in the various decorations and fittings. The metalwork was wholly carried out by Mr. W. Smith of Bulcombe Street, the stone-carving by Mr. Joseph Whitehead, the wood-carving by Mr. George Haughton of Worcester, the plasterwork modelling by Messrs. F. De Jong & Co., Ltd. All this decorative work is strong, sincere, and British in execution, and adds to the dignity and quality of the building. The fittings and furniture are no less admirable. Messrs. Whitehead & Sons carried out the marblework, Messrs. John P. White & Sons of Bedford undertook the whole of the furniture, and the Paripan Company supplied the enamel work.

H. B.

Other contractors include: Reinforced concrete construction by Messrs. Bradford & Co. of London; electric wiring by Messrs. Higgins & Griffiths of London; door furniture by Messrs. James Gibbons of Wolverhampton; tiles by Messrs. Malkin of Burslem; sanitary ware by Messrs. Emanuel & Co. of London; lifts by Messrs. Smith & Stevens of Northampton; heating and ventilating by Messrs. Jas. Cormack & Sons of Glasgow, under the supervision of Mr. Mumford Bailey; and clocks by the Magnetic Time Company of London.



DETAIL OF URNS.





MARYLEBONE TOWN HALL: VIEW FROM SOUTH-EAST.





MARYLEBONE TOWN HALL: VIEW FROM SOUTH-WEST.



# The Plantin-Moretus Museum.

AS a museum, the Musée Plantin-Moretus at Antwerp is unique. It is a sixteenth-century printing office, completely equipped with the primitive appliances of the fourth or fifth generation of craftsmen in that honourable trade. For the art of printing from movable types was no secret after the siege of Mentz, in 1462, when the workmen practising it there were dispersed; and Christophe Plantin, who was born at Tours in 1514, and apprenticed to the king's printer at Caen, settled at Antwerp before 1555, which is the date of his first piece of printing, and died there in 1589. He appears to have occupied this building seven years earlier than the date of his death.

By 1589 printing had become a recognized business, and the equipment of the Plantin office is no doubt typical of a hundred others of its period. Its tools and utensils, which stand in position as if the workmen had but left them so on knocking off work last night, were no doubt familiar and common place enough in the days of the redoubtable Christophe, who, being one of the most notable printers of his day, was dubbed, in the pleasant manner of the time, "Architypographus," even as, in the eighteenth century, a notable London printer, William Bowyer, was called "Architectus Verborum." Plantin printed so well that a too literal interpretation was given to the compliment that he did it with silver types. Some day in the distant future, it may in like manner be a legend that William Morris's "Golden Type" was really faced with the noble metal; which nowadays, indeed, is hardly more costly than the lead, tin, and antimony of which types are really made.

In the Plantin Museum there is the letter foundry for which provision had to be made in nearly all sixteenth-century printing offices. At that period there were dealings in types and

matrices, but typesetting as yet had not become a separate trade. Nor has the practice of combining printing and typesetting died out completely even yet. The Clarendon Press; at Oxford unites those functions, and has matrices that are probably as old as those preserved in the Plantin Museum. The foundry at the Plantin occupies two rooms—or, rather, one of the rooms was used for casting, and the other for storing the types. These rooms are on the upper floor of

the house. "In the casting-room is still to be seen a large brick furnace covered with an earthenware slab. To the right of this is a smaller furnace, surmounted by the metal-pot, which even yet contains some of the old type-alloy. On the walls hang tongs, ladles, knives, and moulds. In a box are preserved small parcels of pattern-types for setting the moulds by. In another box are a large number of punches and moulds of all sizes. A bench extends along one side of the room, doubtless for the use of the dressers or rubbers. In all these points we recognize that even in Plantin's day the general appointments of a letter foundry differed very little from those of the modern foundry before the introduction of machinery" (Talbot Baines Reed: "The Old English Letter Foundries," p. 106).

Plantin's office was, at the time of starting it, one of the largest in Europe, and the work done there—Bibles in Hebrew, Latin, and Dutch, and editions of the classics (Latin and Greek)—was famous for its accuracy and finish. The most notable example of it is the *Biblia Polyglotta*, in eight volumes (1568-73).

He was succeeded in the business in 1618 by his son-in-law, John Moretus, under whom it continued to flourish until 1641. From the middle of the seventeenth century until the year 1800, the office was mainly or exclusively occupied in printing prayer-books and other liturgical works; but the royal privilege



PLANTIN-MORETUS MUSEUM, ANTWERP: COURTYARD.



under which this was done having been abolished in the latter year, the office was closed, but was at work again for a little while in 1867. In 1876 it was purchased by the city authorities, who paid 1,200,000 francs for it, and it was thrown open as a public museum in 1877.

Entering by the staircase seen on the right-hand side of the façade in Mr. Hanslip Fletcher's drawing of the courtyard, one comes at once even more intimately into the atmosphere of the sixteenth century. A street frontage, no matter how old, partakes somewhat of the modernity of its surroundings. From an ancient interior, kept pure from anachronisms, the modern world is quite shut out; and inside the Plantin there is nothing extraneous, no sort of disturbing element to interfere with the pleasant illusion that one has really, as by some species of enchantment, much more subtle than that which sent back Mark Twain's Yankee to the Court of King Arthur,

other noted artists, were much employed on engravings for the finely printed productions of the Plantin Press. Some copies by him of the Italian masters are in the museum—for example, Raphael's portrait of Leo X.

Plantin's room (page 129) has hangings of gilded leather, and the furniture and fittings are decidedly quaint, not the least interesting object being the high-hung candelabrum, with its many lights and large grease-trays. The size and importance of the proof-reading room are not surprising when one reflects that it accommodated some of the greatest scholars of Plantin's day: for naturally proof-reading had not as yet become a regular profession, and a printer of Plantin's eminence would be willingly assisted by the most eminent scholars within hail. He would certainly do his best to make them comfortable at their work of assisting him to maintain the accuracy for which his press was and is renowned.



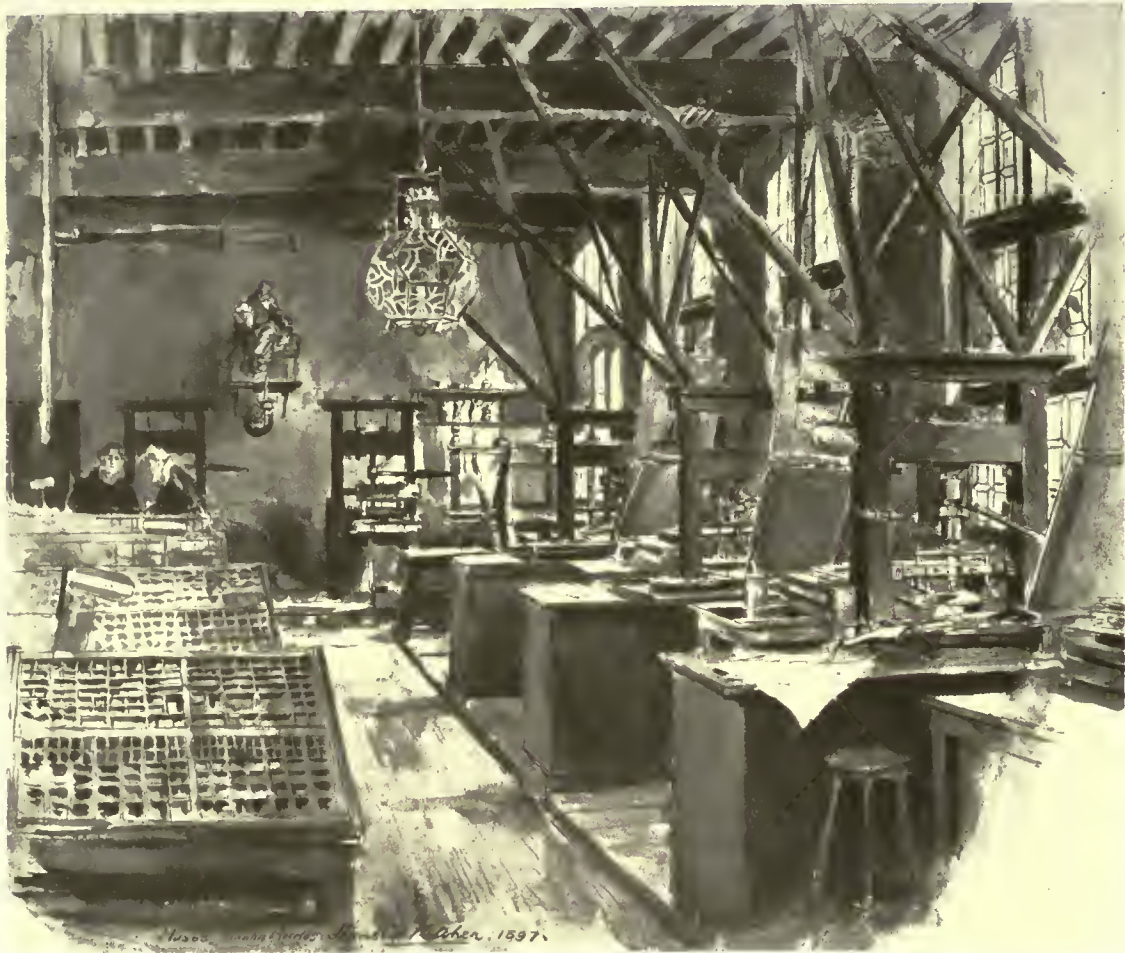
PLANTIN'S BEDROOM.

got back into the middle of the sixteenth century. In Twain's case, it will be remembered, the retrogression was the result of "an argument conducted with a crowbar." At the Plantin, the process is as gentle as the operation of Mr. Wells's time-machine, and is much less complex. You simply step across the threshold to find yourself in the presence of Christophe's goods and chattels and family portraits. A treacherous, or at least an unauthorized act on the part of his workmen came near robbing us of the potentiality of a museum. In 1562, while Plantin was absent in Paris, they printed an heretical pamphlet, and consequently his movables were seized and sold; but he recovered much of their value.

Some of the portraits were painted by Rubens, and there are two by Bosschaert, commonly called Willebords, who shows us Balthasar Moretus on his death-bed. Rubens, and several

One half of the so-called composing-room (page 128) is occupied by presses, which, being noisy in operation, must have tended to the discomposure of the type-setters, who work best in quietude. The press in use appears to be that invented by William Janszoon Blaeuw (1571-1638), who in early life was a joiner, but who was afterwards employed by Tycho Brahe to make mathematical instruments. He became expert as an engraver of maps, and when he started printing them himself he soon effected great improvements in the mechanism of the wooden press then in use. Until Blaeuw's day, the press employed was not essentially different from that which the earliest printers adapted from the linen or napkin press, in which the necessary squeeze was got by forcing down the "platen" by turning a screw. Blaeuw's chief improvement consisted in supplying a spring which brought back the platen instantly and





Composing-room and Pressroom.



Proof-reading Room.

PLANTIN-MORETUS MUSEUM, ANTWERP.



automatically instead of slowly and laboriously. These improved wooden presses were in use everywhere until, in 1814, Charles, third Earl Stanhope, invented his wonderful iron press. More significant of the primitive state of printing in Plantin's day are the inking balls or dabbers seen suspended from one of the uprights of each of the first two presses in the foreground. Such balls, made of sheepskin stuffed with wool and mounted on stocks made of well-seasoned elm turned hollow to conical form, and provided with a handle made of beech, were in common use for inking the formes until, about 1815, a Weybridge compositor named B. Foster substituted for the pelt a composition of molasses and glue, of which rollers were subsequently made.

Of the bedroom (page 127), with its grandiose tester-bed, its heavy wall-hangings, and its domestic shrine, no photograph could give the vivid impression that Mr. Hanslip Fletcher's sketch conveys.

Belgium is closely associated historically with English printing. It was from Colard Mansion of Bruges that our first printer, Caxton, learnt the art. When, about 1474, Caxton employed him to print the "Histories of Troye," Mansion occupied two rooms over the church porch of St. Donatus. "Troye" was the first book printed in the English language, and during the Caxton celebration at South Kensington in 1877 it was shown on a velvet cushion in a glass case. This copy, which has the autograph of Elizabeth Grey, Queen of Edward IV, cost a thousand guineas at the Roxburghe sale in 1812, and was lent to the exhibition by Earl Spencer. It is credible that in the production of this book Caxton acquired the art of printing.

Printing was introduced into Antwerp about 1476, and four years later Gerard Leeu printed there "The History of the Knight Jason," which is one of the earliest English books printed abroad. Another English book, "The Chronicles of the Realm of England," was printed there in 1493, and was followed by several other books printed in English before the close of the century which had seen the invention of printing from movable types. But Antwerp's chief glory in this kind

was, for a time, the very first edition of the New Testament in English, translated by William Tyndale, and supposed to have been printed in Antwerp in 1526; though the honour at first claimed for Antwerp was afterwards referred to Worms. This book was shown at the Caxton Exhibition as "one of the rarest and most precious volumes in our language, being the first complete edition of the New Testament by William Tyndale." But Antwerp cannot be deprived of the honour of printing, at the hands of Martin Kaiser, in 1534. "The newe Testament, dylygently corrected and compared with the Greke by Wylliam Tindale." At Antwerp, too, was printed, in 1535, the famous Miles Coverdale Bible, of which seven copies were shown at the Caxton Exhibition. "Let no Englishman or American," wrote Mr. Bullen (whose death a few weeks ago we all deplore), "view this and the six following Bibles without first lifting his hat."

Jacob van Meteren of Antwerp was the printer, and possibly the translator, by whom Coverdale was employed to see the work through the press. This reference helps to explain (as mentioned above) the importance of the proof-reading room shown in the drawing reproduced on page 128. This Van Meteren was the father of a son, Emanuel, who passed most of his life in London as merchant and Belgian Consul. Jacob and his wife, persecuted for their religion, set sail for London; but the ship that bore them was attacked, burnt, and sunk, and they perished in her. Otherwise they would have been warmly



THE PROPRIETOR'S OFFICE.

welcomed in England, which has always had a strong partiality for Belgian refugees, whose diligence and skill are proverbial. And they are additionally welcome because, as we have seen, their country, and especially Antwerp, afforded asylum to our early reformers who were concerned to produce the Bible in English and might not do it at home. And this is one of the strongest reasons why American and British tourists flock to the Plantin-Moretus Museum like pilgrims to a shrine. But, as our illustrations show, its purely architectural interest would be a sufficiently powerful attraction.





OAK BOOKCASE.

*One of a pair, of an architectural character to correspond with a setting of decorative woodwork. The mascarons on the broken entablatures indicate French influence of the contemporary Louis Quatorze period.*



# Decoration and Furniture from the Restoration to the Regency.

## V—The Influence of the Architect on Furniture Design.

By Ingleson C. Goodison.

UNTIL the rise of the great cabinet-makers, towards the middle of the eighteenth century, records are all too meagre concerning those who designed and made the furniture adorning English houses of the Renaissance. Of woodworkers there are particulars in plenty—first the carpenters whose industry combined both the constructional and decorative aspects of their medium—the carpenter-architects and craftsmen who fashioned the structure of walls, roofs, stories, and staircases, clad the ceilings and floors, and lined the apartments with “estrege” boards imported by the Easterling merchants of the Steelyard, or with home-grown wainscot supplementing these considerable labours with the execution of rude and profuse, but vigorous, carving and inlay, and the fabrication of beds, buffets, tables, chests, and seats.

By the time of Elizabeth these labours had grown too multifarious to be mastered by the members of a single guild, and accordingly those who claimed especial skill in wrought and decorative woodwork and furniture separated themselves, and obtained incorporation by Royal Charter into a guild of “Joiners.” While oak was the dominant wood in vogue furniture continued to be made by joiners, and was put together in the simple and sturdy manner characteristic of architectural woodwork, with mortise-and-tenon joints, reinforced with oak pegs, the legs being strongly braced with stretchers, and the whole construction more remarkable for strength and rigidity than for portability. Court and livery cupboards, long cumbersome tables, vast bedsteads with their ponderous testers, were hardly to be described at this period as articles of “mobiliary art.” “Our fathers,” writes Evelyn, “had Cupboards of Ancient Useful Plate, whole Chefts of Damask for the Table, and store of fine Holland Sheets (white as the driven snow) and fragrant of Rose and Lavender for the Bed; and the sturdy Oaken Bedstead, and Furniture of the House lasted one whole Century, the Shovel Board, and other long Tables, both in Hall and Parlour were as fixed as the Freehold; nothing was moveable save Joynt-Stools, the Black Jacks, Silver Tankards, and

Bowls”—the designs for this sturdy furniture emanating from the pattern-books of the architects Jacques Androuet du Cerceau, Hugues Sambin, Vredeman de Vries, and Wendel Dietterlin. We hear little of the architect in England at this period—John Shute, “painter and architect,” 1653, being perhaps the first to whom the title is applied; nor has it yet been determined to what extent John Thorpe, Robert Stickelles,

and the Smithsons were responsible for the design of the buildings which they portrayed. That “cabinet-makers,” as distinct from joiners, existed at the beginning of the seventeenth century we know from the fact that Henry of Navarre sent craftsmen into the then Flemish provinces of Holland to study the process of carving and veneering cabinets in ebony, installing them on their return in the artistic workshops of the Louvre under the appellation of *menuisiers en ébène*, which is the origin of the name of “ébénistes” given to-day in France to makers of fine furniture of every kind.\* It is to Henry IV of France, “inspired with the noble and fitting ambition of protecting art at his own Court,” who filled the galleries of the Louvre with highly skilled workmen of every European nationality and granted toleration to the followers of the reformed religion in the Edict of Nantes, that we owe much of the perfection of the arts relating to decoration and furniture in this country.

It is doubtful whether Inigo Jones exercised any direct influence upon the design of furniture, though the late

Mr. J. Hungerford Pollen was of opinion that certain pieces at Forde Abbey were of his design; we do know, however, that in Jean le Pautre, Jean Bérain, and Daniel Marot the influence of architects upon furniture can be traced, as well as that propitious practice—the hereditary prosecution of the same, or an allied, craft—for all three were the sons of architects, and designed much of the finest decoration and furniture of their period. Religious intolerance drove Marot to settle in Holland, where he became associated with the Prince of Orange (subsequently



DETAIL OF OAK BOOKCASE.

\* André Saglio, “French Furniture.”



William III of England), being appointed architect to the Prince in 1686, and having, it is stated, much to do with the decoration and furnishing of Hampton Court Palace under Wren during the reign of William III and Mary. Marot is reported to have been in England from 1688 to 1702, but between 1689 and 1698 was associated with Jacobus Romanus in the decoration and equipment of the house or castle of De Voorst, in Guelderland.

In the Windsor Castle accounts of 1686-88 is an item relating to an "Ovall Wainscott Table 6 feet 6 inches long and 4 feet 6 inches broad with a Turned Frame (the Table made to fould)"—evidently a "gate-leg" table—made by the joiner William Cleere, who also executed the "Right Wainscott framed in a Perket (Parquet) Floore in y<sup>e</sup> Queenes Closet" at the same building, and the panelling in the former Council Chamber—now the Governor's drawing-room—at the Royal Hospital, Chelsea, under the superintendence of Sir Christopher Wren. Under Wren in 1689-91 the joiners Henry Hobb and Alexander Forst made picture-frames and shelves, and the cabinet-maker Gerrit Johnson made and fixed the mirror overmantels, with carvings by Grinling Gibbons, at Kensington Palace, illustrated in *THE ARCHITECTURAL REVIEW* of February 1920. Gerrit Johnson was working for Wren at Whitehall in 1694, and in the following year received payment for the black set of furniture—a mirror, table, and stands—for John Hervey, first Earl of Bristol, to which reference is made in his most interesting and informative diary.

That it was customary for tables and bookcases to be made by the joiners who prepared the wainscot panelling of Wren's period is abundantly demonstrated in contemporary accounts. Cornelius Austin, who was employed on new panel work at Eton, and at King's College Chapel, Cambridge, in 1662-3, and contracted in the following year for woodwork at Pembroke College Chapel, made the "classes" for books at King's College in 1680, and ten years later the bookcases in Trinity College Library, from Wren's drawing of 1686, which were subsequently provided with pierced carved-oak doors and embellished with limewood carvings by Gibbons. Samuel Pepys's beautiful oak bookcases of an architectural character, bequeathed later to Magdalen College, Oxford, were made by Sympson in 1666, the design being repeated in examples at Dyrham and at Cuckfield Park. As early as 1665 the name of George Ethrington appears as a marquetry cabinet-maker, and in accounts of 1684-86 Jasper Bream receives payment for "inlaying y<sup>e</sup> Stepp under her Highness y<sup>e</sup> Dutchess of York's Bedd" at Windsor Castle, "done with sev<sup>l</sup> coloured Woods in resemblance to Flowers, Leaves, &c. and for Inlaying y<sup>e</sup> Step at y<sup>e</sup> Foot of y<sup>e</sup> said Bedd done with Walnutt. . . ." Exquisite inlaid work in the form of parquetry, in oak, cedar, and walnut, was carried out on panelling, floors, chimneypieces, and furniture at this period, and many stately houses and fine churches contain capital examples of the fortunate association of the architects Wren, Pratt, May, Talman, and Vanbrugh with contemporary joiners, wood-carvers, and cabinet-makers.

An oak bookcase, one of a pair, typifying the influence of the architect upon furniture at the period of Sir Christopher Wren and his compeers, appears as the frontispiece to this article. The upper portion consists of a pair of glazed



Photo.

V. &amp; A. M.

WALL CUPBOARD OF CARVED PINE. Circa 1700.  
From a house in Bristol. Now in Victoria and Albert Museum.





*Detail of Carved Ramp to Cupboard.*

May 1920.

Plate III.

WALL CUPBOARD OF CARVED MAHOGANY. *Circa 1725-30.*  
*In the Admiralty, Whitehall*







Plate IV.

WALL CUPBOARD OF CARVED PINE.

May 1920.

*One of a number, some of which are independent pieces of furniture, standing free of the panelling.*







TABLE AT CARRINGTON HOUSE, WHITEHALL.  
Sir William Chambers, Architect.

doors, which are divided into panes by means of moulded bars, in the manner characteristic of the sash windows of the period: the glazed doors are flanked by fluted pilasters of the Corinthian order, with carved capitals supporting a broken entablature consisting of an architrave, frieze, and modillion cornice, various moulded members of the architrave and cornice being carved with running enrichments. Attached to the frieze and clasping the architrave and bedmould of the cornice are carved cartouches of limewood, bearing respectively male and female masks of exquisite Louis Quatorze character—admirably designed and placed, and beautifully executed. The pilasters are borne upon a pedestal or surbase having a moulded plinth and capping, the fronts being ornamented with moulded and bevelled panels margined with inlay; between the pedestals are the folding-doors of a lower cupboard, and to avoid loss of space the pedestal-fronts and the pilasters themselves are hinged to afford access to tall and narrow side-cupboards.

The design and workmanship are of the highest excellence, and illustrate the admirable manner in which the prevailing French styles were simplified to suit English homes and predilections. Thousands of Dutch and French immigrant craftsmen, of the greatest aptitude and enthusiasm, flocked at this period to the hospitable shores of England, and under the tutelage of Wren and his contemporaries produced work of the highest artistic excellence—sobered a little, perhaps, by our

less facile intellectual attainments—transmuted, one would like to think, in the pure crucible of Wren's mind into metal still more fine. It was thus with the wood-carvings of Gibbons, the metalwork of Tijou, and English versions of the marquetry of André Charles Boulle!

A wall-cupboard or buffet of carved pine (c. 1700) intended for accommodating and displaying articles of silver-plate, decorative china, cut-glassware, or pewter, is illustrated in the accompanying photograph on page 132. The cupboard is formed like a niche, with a semi-hemispherical head, which is carved with a cartouche, bearing the arms of Hicks, in relief. Below the impost moulding, which bears a central amorino head, are three tiers of shaped and beaded shelves supported by pierced and carved brackets; the cupboard is flanked by narrow moulded and fielded upright panels, and above the niche-head is a double spandrel-shaped panel enriched with carving; at the base is a stilted arch, pierced and carved with intertwined acanthus scrolls. This cupboard was removed from a house in Bristol, and is now in the Victoria and Albert Museum, South Kensington.

The photograph shown on Plate III illustrates a very fine wall-cupboard of mahogany, removed from the older portion of the Admiralty building in Whitehall to a modern extension of the offices. The old building was erected in 1722-24 from the designs of Thomas Archer, and contains



many features of artistic and historic interest, particularly a splendid Board Room on the first floor, finely panelled in oak and embellished with a remarkable *garniture de cheminée* of carved wood, transferred from an earlier building, reproducing with astonishing fidelity trophies of maritime significance. The cupboard which we are enabled to present in the accompanying photograph is carved in like manner, the general design and detail being indicative of execution at a period (c. 1725-30) not far distant from the date assigned to the building. The architectural character of the design is very marked, the lower portion corresponding closely with the dado-panelling of the period, including the skirting and surbase-moulding, with typical running enrichments of berried laurel, water-leaf, bead-and-reel, egg-and-tongue, key-pattern, guilloche, rose-and-ribbon, and dentil-band. The carved trophies of nautical instruments, and the side-ramps topped with dolphin-heads and adorned with shells, are remarkable for their finish and beauty of composition and execution. Grinling Gibbons died in 1723, and for some ten years previously his busy chisel had been withdrawn from employment, but this Admiralty cupboard bears witness to the skill of a worthy successor to the "king of woodcarvers."

Some of the very finest furniture in the world was designed by a contemporary architect of the early Georgian era—William Kent (b. 1684, d. 1748)—whose achievements have yet to receive their due meed of appreciation.

A successful example of fixed furniture of the more popular Adam period is illustrated in the photograph (Plate IV) of a wall-cupboard in the Governor's House at the Royal Hospital, Chelsea. This is one of a number of similar cupboards in the same group of buildings, certain of which have wooden panels in place of glazing in the upper portion—probably the original arrangement—and others which stand free of the wall as independent and movable pieces of furniture. Robert Adam filled at one time an official position at the Hospital—and so, after 1792, did Samuel Wyatt—and it is interesting to speculate upon which of these two architects designed, or influenced the maker, of these capital wall-cupboards.

Robert Adam was a most prolific designer of furniture, and his influence upon contemporary cabinet-makers must have been considerable.

Robert Adam's contemporary, Sir William Chambers, designed much admirable furniture in the classical style then current; a sideboard-table of his design, from the demolished Carrington House in Whitehall, is illustrated on the preceding page. An unkind Fate has pursued the works of this great architect of the eighteenth century, for the ashes of many of his splendid buildings have been poured out, and the ornaments upon which he lavished such exemplary care have been alienated or totally destroyed.

(To be continued.)

#### PERIOD-STYLE DECORATION AT THE IDEAL HOMES EXHIBITION.



Interior of Pavilion at the Ideal Homes Exhibition held at Olympia in February 1920. Exhibited by Messrs: Harrods, Ltd.





Plate V. May 1920.

Photo: Brogi.

ITALIAN DOORWAYS: FLORENCE, NO. 63 VIA CAVOUR.  
Bernardo Buontalenti, Architect (*b.* 1536, *d.* 1608).





# The Practical Exemplar of Architecture:

## The Casino, Marino, Ireland.

CROWNING the summit of a gentle eminence in the centre of the demesne which formerly belonged to Lord Charlemont is the Casino at Marino, about a hundred yards off the main road from Dublin to Malahide, situated in the grounds of the O'Brien Institute in the parish of Clonturk or Drumcondra in the barony of Coolock.

Without a doubt the Casino, or Temple as it is sometimes called, is the most perfect example of a Classic casino that exists in Ireland, and it has the distinction of being the largest ever erected in that country. The proportions are faultless, and in the design and execution of details and enrichment a remarkable amount of thought and care has been exercised. On plan it is built in the form of a Greek cross with detached columns at each angle, which affords great play of light and shade in the recessed portions, and at the four corners of the building are four lions which crouch on pedestals and are in single stones. The stonework has been well detailed and executed throughout, Portland stone being used almost exclusively, except for the external stone steps from the area to the ground level, which are of granite, and built on the cantilever principle.

The Casino at Marino, which cost £60,000, was built during the years 1765-1771 by Lord Charlemont, Sir William Chambers being the architect.

Appended are extracts from the correspondence which passed between Lord Charlemont and Sir William Chambers:—

87. SIR WILLIAM CHAMBERS TO CHARLEMONT.

i. 1767, August 25, London.

*Extract.*—"The pattern head and also the pattern for the cove, cornice, etc. of the casino were sent off a good while ago: they must be found to hand before this and, I hope, safe."

ii. 1767, September 12, Berners Street.

*Extract.*—"I have sent here inclosed a border for the flat of the casino ceiling, but can send no design for the center till I have the dimensions of the flat exactly, and if I could have a tracing on this paper of the whole ceiling it would be still better."

90. SIR WILLIAM CHAMBERS TO CHARLEMONT.

(1768, April 15, London.)

*Extract.*—"With regard to the casino, the frize of the door will do best with oakleaves. I have sent a drawing for the plafond of the angular recesses and another for the pavement, composed of Portland and black marble, which I think will do better than dove. Some of the octagons are larger in my drawing than others, which I did to make them range with the bases of the column, but it will be better to make them all of a size. The top of the casino may be flat: it will make a pleasant gazebo. Lead will be best covering, at least seven pounds to the foot superficial; copper is more expensive than lead, poisons all the rain water, and cannot easily be made tight. The false doors in the saloon may safely be left out: it will even be best to leave them out. Your lordship's letter and another received

by the same post from Verpyle make mention of some designs for parqueted floors for the casino. It is the first news I heard of them, but they require some thought: therefore I cannot send them by this letter. In a post or two they shall be sent with all possible expedition."

96. SIR WILLIAM CHAMBERS TO CHARLEMONT.

i. 1769, March 22nd, London.

*Extract.*—"I had forgot the alterations in the colour of the room of the casino and it appears to me a difficult point to settle. I fear all that blue will look dull and heavy if the hangings be light blue: I would recommend that the entablature, doors, etc. of the room should be dead white touched with blue and that the cove parts of the ceiling be done with izinglass and flake-white to be of a more brilliant white than the entablature etc., etc., the coffers of the cove a light blue, as also the ground of the galoss running round the flat part of the ceiling in oil, and that the Apollo's head and rays be flake-white and the flat ground round it of as faint a blue in oil as it is possible to make. If your lordship should not approve of this method, the walls may be blue to the top of the entablature: but it should be a light blue and rich with gold upon the ornaments: and with regard to all the ceiling parts, the white must predominate, but the coffers and ground of the galoss may be blue, the mouldings gilt and the Apollo's head and rays white and only heightened or streaked with gold, for if it be solid gold it will look clumsy."

111. SIR WILLIAM CHAMBERS TO CHARLEMONT.

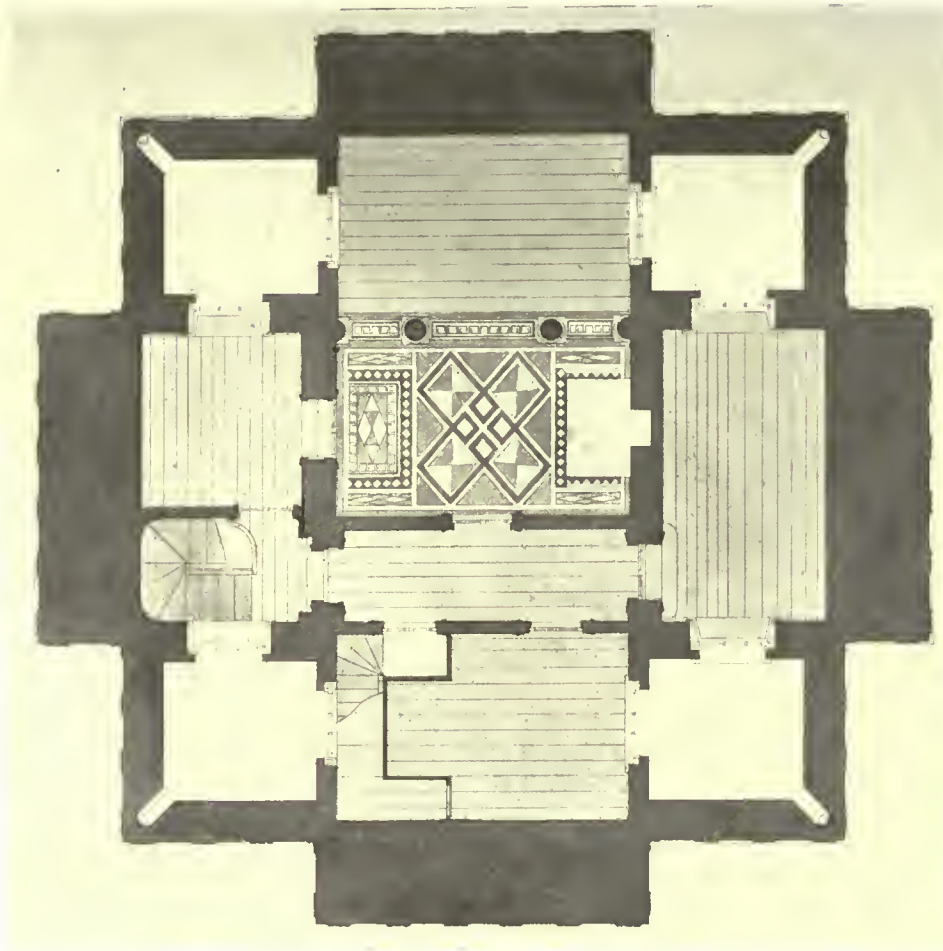
1771, January 30, London.

*Extract.*—"Herewith I send a drawing for the chimney vases of the casino, which I think will look well and leave room for the smoke to pass as the funnels may be reduced to 9" diameter without making them too narrow. These vases will do best of lead or some sort of metal painted and sanded to look like stone. I am not sure of the measure, as I cannot find any figured copies of the casino. They must therefore be drawn correctly on board to the full size, then cut out, and put in the place, by which means you will be able to judge of the proportion. With regard to the statues, they are proportioned to the columns, and cannot be made less: their heads now reach to the underside of the attic cornice and they will when seen from below, particularly if the spectator be near, appear higher than the attic, but that will have no bad effect. However the plinth on which they stand may be made a little lower, making its top to level with the plain part of the cove of the attic instead of levelling with the top of its mouldings as it doth in the design."

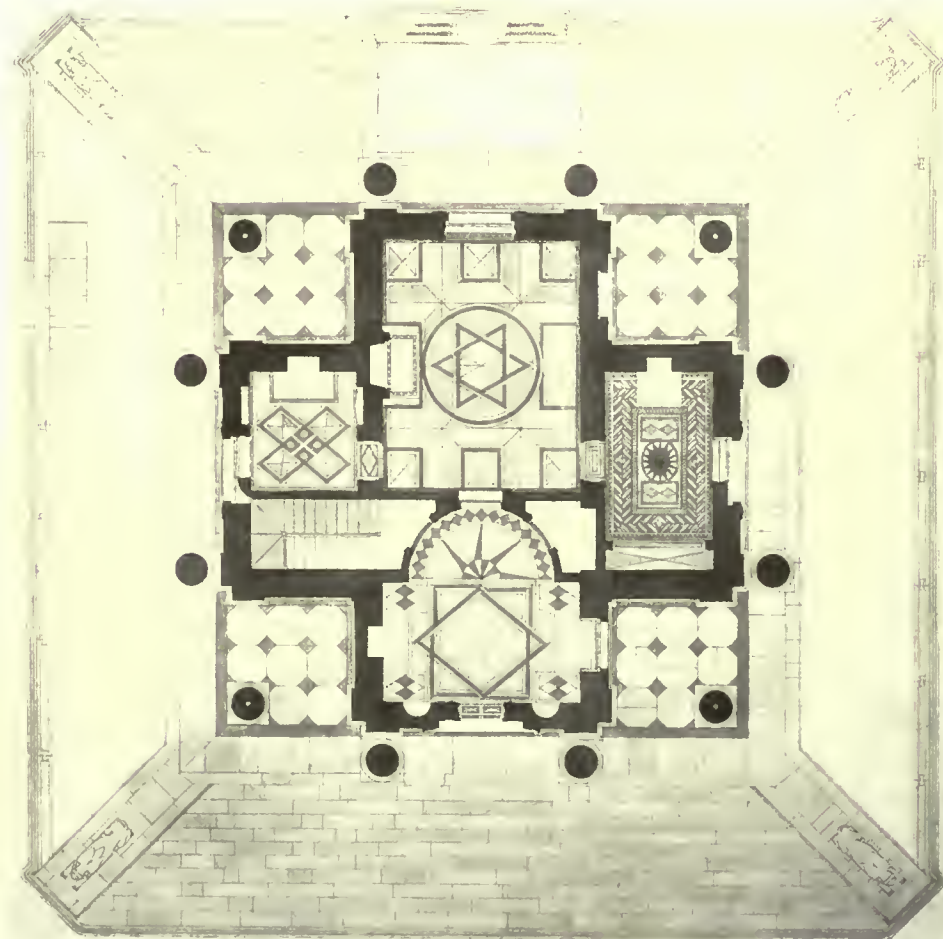
144. SIR WILLIAM CHAMBERS TO CHARLEMONT.

1777, January 18, London.

*Extract.*—"Drawings and directions for painting the vestibule of the casino, £2 2s."



Plan of First Floor.



Plan of Ground Floor.

THE CASINO, MARINO.

*Measured and Drawn by Alfred E. Jones.*



THE PRACTICAL EXEMPLAR OF ARCHITECTURE.

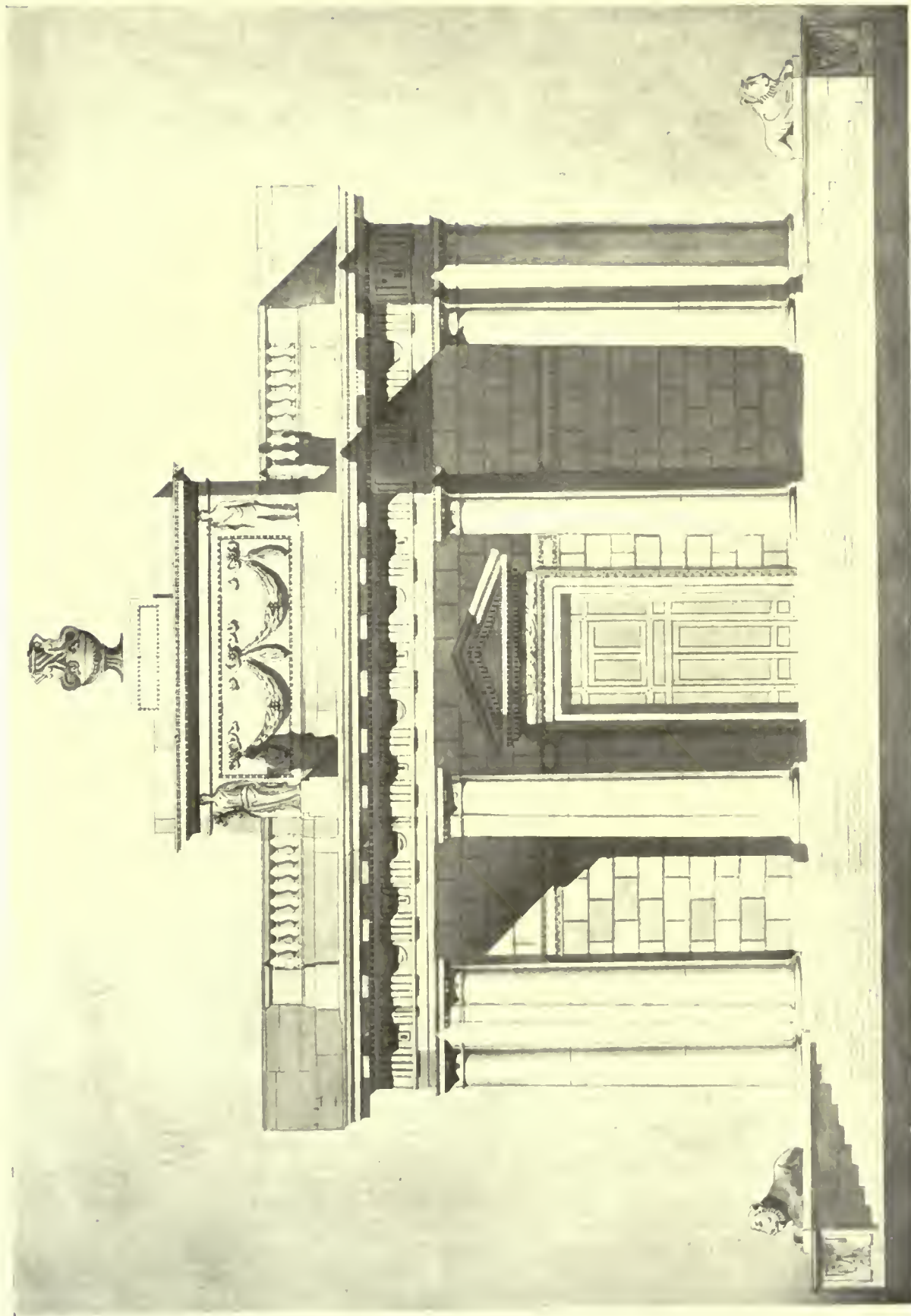


Plate VI.

THE CASINO, MARINO, CLONTARF, IRELAND.

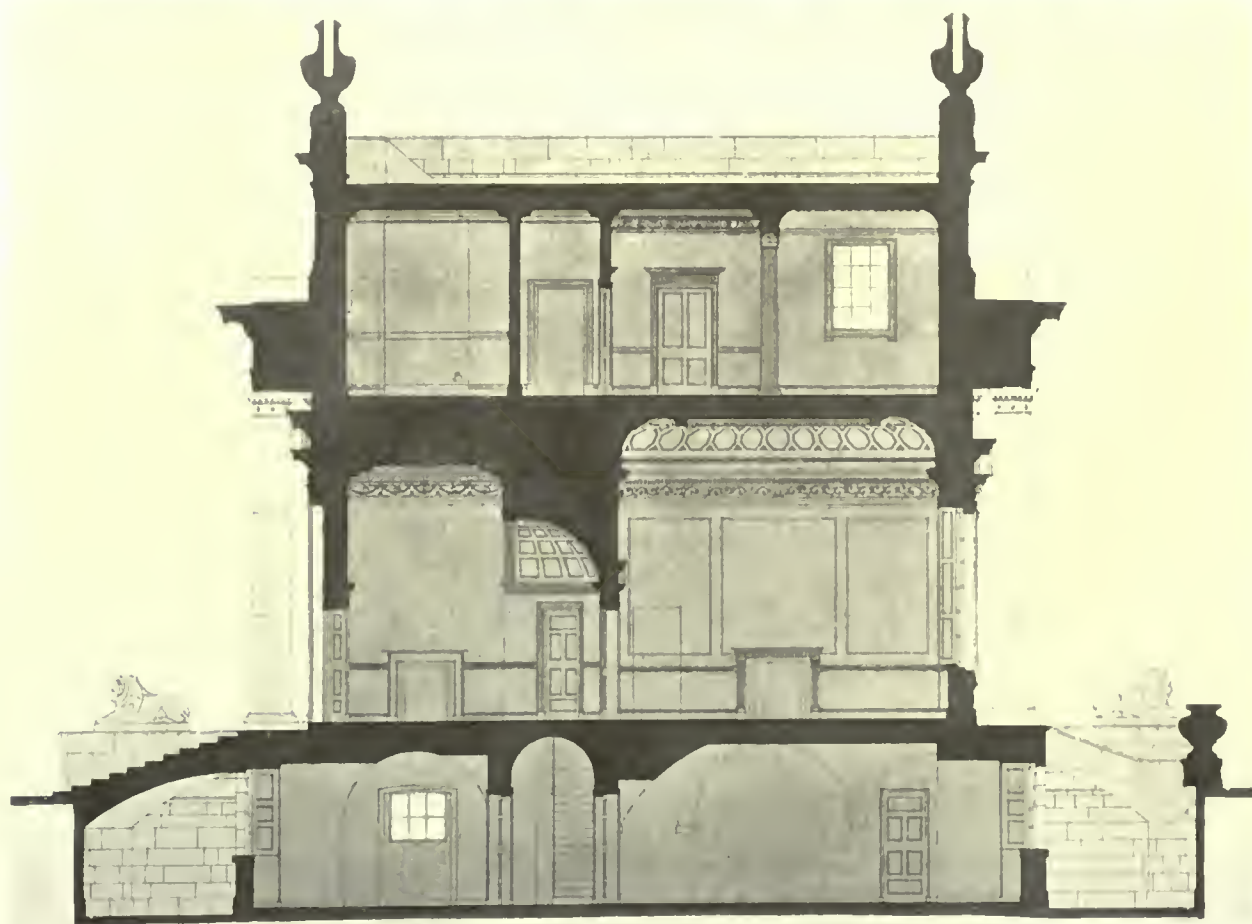
Sir William Chambers, Architect.

*Measured and Drawn by Alfred E. Jones.*

May 1920.







THE CASINO, MARINO, CLONTARF, IRELAND: TRANSVERSE SECTIONS.

*Measured and Drawn by Alfred E. Jones.*

# Publications.

## The Church of the Holy Sepulchre.

AMONG the architectural subjects that are of perennially fascinating interest, the Holy Sepulchre at Jerusalem takes a foremost place. Books on it appear at fairly regular intervals. An addition to the long list was about due, and Mr. George Jeffery has met the demand quite handsomely. Architect as well as archæologist, he brings to his task sounder qualifications than could be claimed for most of his precursors in this field, while his enthusiasm for the subject is no less than theirs. Beginning with Eusebius, Bishop of Cæsarea, who flourished in the early part of the fourth century, and ending with Mr. A. C. Dickie, who in 1908 published an account of "Masonry Remains around the Church of the Holy Sepulchre," Mr. Jeffery's bibliographical notes have been perforce confined to the more important writings on the subject, but nevertheless the list is sufficiently long to indicate how formidable a task it must have been to sift the available materials.

In his opening chapters, the author deals with the history of the Sepulchre, summarizing the respective accounts given by Eusebius, by "the Bordeaux Pilgrim," and by the observant spectator but tedious narrator Silvia of Aquitaine, who visited the Holy City A.D. 380-385. "On approaching the Middle Ages," writes Mr. Jeffery, "that period when the foundations of our modern life and thought and manners and customs were being laid, Jerusalem, instead of being a half-forgotten name, an inaccessible place but rarely visited by Frankish pilgrims at the peril of their lives, becomes the most interesting place on the world's surface to all Christendom, and to a great part of the Asiatic peoples as well. Chronicles, histories, travels, and Government records, charters, monumental documents of all kinds, crowd upon the view, and the difficulty of digesting so much historical detail is probably greater than in almost any similar branch of study." This work he has performed with the dexterity that is possible to no one but a master of his subject.

The Church of the Holy Sepulchre built by the Crusaders our author regards as an especially interesting example of artistic development. "It exhibits most distinctly the dawn of a new era in architectural design, methods of construction, and perhaps, to some extent, in ritual arrangements . . . The splendid cathedrals which formed the centres of Christian life in mediæval times owe all their beauty to the development of that particular style of art and architecture of which we see the first beginning in the church at Jerusalem." In it our author sees evidences of a scientific and an organic principle of design, the presence of ribbed vaulting being, in his view, sufficient to differentiate the construction from Romanesque work. Its early appearance has been preserved for us in certain extant drawings and carvings, some of which are among the many interesting illustrations in Mr. Jeffery's book. He gives also several plans and sketches of the church as it now stands. Alas! it is, for the most part, a mere mushroom, for in 1808 fire left the main fabric in ruins, and the reconstructed building was reconsecrated in 1810; yet disputed ownership of it was the nominal cause of the Crimean War.

Of the church in its present condition Mr. Jeffery gives a detailed description that is replete with architectural interest, and he describes with equal fullness the remains of the Augus-

tinian Convent. Part III of the book is occupied with an account of the lesser shrines of the Holy City, and in Part IV are described the pilgrim shrines in Europe that were imitated from the Holy Sepulchre. Most remarkable of these is the group of buildings known as the New Jerusalem, at Bologna, including the Church of San Stefano.

The book is a patient and conscientious study of a subject that is intensely interesting from several points of view—architectural, ecclesiological, and historical.

*"A Brief Description of the Holy Sepulchre, Jerusalem, and other Christian Churches in the Holy City." With some account of the Mediæval Copies of the Holy Sepulchre Surviving in Europe. By George Jeffery, F.S.A., Architect. Cambridge: At the University Press. Price 10s. 6d. net.*

## The Working Woman's House.

A HANDSOME booklet issued by the Swarthmore Press gives the woman's view of housing under three heads. First, it deals with the internal arrangements; secondly, with the possibilities of co-operative house management; and thirdly, with the environment of the home, and hence with the need for considering the lay-out of towns and villages—that is to say, the need for town planning, or, as some prefer to say, with town development. The faults of the existing working-class house are exposed in detail, beginning with the front door, which, when it does not open directly on to the living-room, leads into a long, narrow, dark, gloomy passage. The living-room is too small, is draughty and uncomfortable, and of course lacks the cupboards which give the housewife her only chance of tidiness. (But never look into those cupboards to see at what a cost tidiness is achieved!) In the scullery the sink is small and shallow, and is badly placed between door and window, or so near the back door that draughts play round the worker's feet as she stands to do her washing-up. Whether or not larders are under the stairs, they are seldom properly ventilated. Coal-cellars are too small, so that coal has to be bought in small quantities at a dear rate. "Small bedrooms, no cupboards, no shed for tools or perambulator, unnecessary steps, dark corners: these are a few of the results of the failure on the part of architects and builders in the past to consult women when planning the house a woman is to manage." A plentiful supply of hot water is demanded, and this requirement, it is contended, could best be met by a system of central heating.

The front door should be of good appearance, giving an air of comfort and solidity to the house. It may be set back in a small porch. If a tap were fixed on one side of the doorstep, and a hose attached, the housewife could be saved much painful labour in step-cleaning. The front door should open into a square lobby or hall, which should be well lighted and should include a good cupboard with pegs. The stairs should be wide and shallow without winders, and with a half-landing. Working women, it is said, are unanimous in the demand for a parlour. And so forth: every detail of the house is discussed from the woman's point of view, and her case is stated very rationally and temperately. Two plans and a layout are included among the illustrations.

*"The Working Woman's House." By A. D. Sanderson Furniss and Marion Phillips, D.Sc. (Econ.). Illustrated with Plans and Photographs. The Swarthmore Press, Ltd., 72 Oxford Street, London, W.1. Price 1s. 6d. net.*



## Scientific Costing for Housing.

TENDERS for contracts are necessarily discrepant. If the contractors were equal the tenders would be equal; but that cannot be. One contractor will have a competent staff, well organized; another will reverse these conditions. One may chance to have an immense advantage over another in the matter of merchandise; or he will tender below cost with the object of getting a job that carries reputation with it. There are, in short, a round score of reasons why the top tender of a dozen may be twice as high as the lowest tender. Nevertheless, there should be, as a rule, an almost negligible difference between highest and lowest, and the chief reason why this is not so does not depend on exceptional circumstances or on the special opportunities enjoyed by a favoured few. It is because so much tendering is loose and unscientific. Much of it is little better than guesswork—very good guesswork some of it. Intuition sharpened by experience makes it come, fairly often, wonderfully near the mark; but in too many instances tendering is pretty much in the nature of gambling, because the costing has been done unsystematically.

Mr. T. Sumner Smith has carefully worked out a really scientific system of taking out quantities, and has illustrated its application to housing; though of course, since it is based on sound principles, the object on which it is exercised is quite a minor consideration. His system is exhibited in a series of sixteen tables, each of which is prefaced by practical observations criticizing the common practice and expounding the method advocated.

The Tudor Walters Committee strongly recommended a reformed system of taking out quantities, and Mr. Sumner Smith supplies one that could hardly be bettered. Mr. Smith shows, as his first table, a very useful list of the relative values of the various items which make up the cost of cottage building. These are not imaginary percentages, but are data carefully ascertained by analysing the actual cost of cottages erected at Mancot Royal, Queensferry, to the designs and under the direction of Mr. Raymond Unwin, who supplies a short preface to the book. About a dozen full-page illustrations of these cottages show as many different types. Other tables relate to materials, labour, plant, and working expenses, and there are schedules of costs, and tables analysing the ratios of value of cubical contents, as well as net and gross areas, cost of haulage, and all the essential data for scientific costing. There is also a timely chapter on contract agreements. The book should effect most valuable reforms in the vital matter of ascertaining costs, for, as we have seen, it substitutes scientific method for blindfold groping.

*"Concise Costing for Housing." Based on an Improved System of Quantity Surveying, with Explanatory Tables, Illustrations, and Practical Examples. By T. Sumner Smith, M.Q.S.A., F.I.A.S. With an Introduction by Raymond Unwin, F.R.I.B.A. Technical Journals, Ltd., 27-29 Tothill Street, Westminster, S.W.1. Price 5s. net.*

## Glass Manufacture.

THE eleven years that have elapsed between the first and second editions of "Glass Manufacture," by Dr. Walter Rosenhain, have seen great progress in the industry, most of which progress was compressed into the four years 1915-1919, when, imports having ceased, British manufacturers made a supreme effort under the numerous disadvantages of war conditions. To bring the first edition up to date, therefore, the author has had largely to re-write the book. This could have been by no means an easy task, when one takes into account the

manufacturer's excusable reluctance to reveal his secret processes to rivals. Moreover, despite the researches of such geniuses as Fraunhofer, Faraday, Stokes, Hopkinson, Abbé, and Schott, there remains much to discover about glass in its scientific aspects. Its manufacture, on the other hand, has attained a high level towards perfection; and in one respect the manufacturers overreached themselves on this account. They found that as their glass improved technically, its artistic capacities decreased; it was thought some old secret had been lost. For reasons which they were at a loss to understand, modern artists could not even approach the beautiful effects achieved by the earlier workers. Eventually it turned out that the manufacturers were constructing so perfect a glass that the luminous iridescent qualities of the old glasses caused by irregularities and internal impurities such as striae and air bells (which by deflecting the light give the glass a charm and lustre all its own) had disappeared, accounting, it has been discovered, for great loss of "atmosphere" in the various colours of stained-glass windows. As a result the manufacturers pocketed their pride and artfully reproduced the defects of the old badly made glass.

In his writing, Dr. Rosenhain combines two excellent qualities—brevity and clarity. His description of processes, leading us step by step from raw material to spectacles, bottles, or shop windows, admits of no misapprehension, though the author claims to guide not the manufacturer of glass, but the user thereof, the water-drinker and the wine-bibber. Bottle, blown, pressed, sheet, crown, coloured, and optical glasses, with the several processes by which they are produced, are all described in careful detail, and there are chapters on the physical and chemical properties of glass, the raw materials from which it is made, and the plant used in the manufacture. A bibliography of glass manufacture is usefully appended.

It has been already hinted that our author considers the science relating to glass is still in its infancy. He lays considerable stress on this point. If manufacturers, instead of working only by rule of thumb, would investigate the subject scientifically they would get results far beyond their present horizon, and they would ensure corresponding commercial prosperity. "Ultimate success is bound to reward properly conducted and persevering scientific research. Nowhere is this more urgently needed than in the whole field of glass manufacture." If this advice be taken we may look forward to a third edition of "Glass Manufacture" well within the next eleven years—an enlarged edition even more completely revised than the first has been.

H. DE C.

*"Glass Manufacture." By Walter Rosenhain, B.A., D.Sc., F.R.S. Second Edition. Constable & Company, Ltd., 10 Orange Street, Leicester Square, W.C. 2. Price 12s. 6d. net.*

## Publications Received.

"The Planning and Planting of Little Gardens." By George Dillistone. With notes and criticism by Lawrence Weaver. Price 6s. net. "Country Life," Ltd., 20 Tavistock Street, Covent Garden, W.C. 2, and George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C. 2.

"Premier Congrès de l'habitation." Du 9 au 12 Octobre, 1919. Compte Rendu des Travaux. Préface de M. Edouard Herriot, Député Maire de Lyon, Ancien Ministre. Imprimerie Noirclerc et Fénétrier, 3 Rue Stella, Lyon.

"The Question of Thrace. Greeks, Bulgars, and Turks." By J. Saxon Mills, M.A., and Matthew G. Chrussachi, B.A. Price 2s. 6d. net. Edward Stanford, Ltd., 12, 13, and 14, Long Acre, W.C. 2.

"Description of the Residence of Sir John Soane, R.A., Architect." Edited by Arthur T. Bolton, F.S.A., F.R.I.B.A., Curator of Sir John Soane's Museum. Tenth edition. Price 1s. net. Sir John Soane's Museum, 13 Lincoln's Inn Fields, W.C.

*Any of these publications may be inspected in the Reading Room, Technical Journals, Ltd., 27-29 Tothill Street, Westminster.*

# Chronicle and Comment.

## Salient Features of the Month's Architectural News.

### Architecture, Pedantry, and Punditry.

In the March issue of the "London Mercury," Professor W. R. Lethaby has a very characteristic article entitled "Architecture as Form in Civilization." Once again he expresses his impatience at the tyranny of words: "More and more we become the victims of our words and live frightened by names. Such a name is 'Architecture.' In its mystery vague and vain pretensions may be shrouded, in its shadows hide many minor superstitions about correct design, the right style, true proportions." He declares that "the mystification about 'architecture' has isolated the intimate building art from the common interest and understanding of ordinary men. To talk with a believing architect on his theories is almost as hopeless as to chaff a cardinal. All the ancient arts of men are subject to the diseases of pedantry and punditry—music, painting, poetry, all suffer from isolation." In all this there is much truth, though we fear that Professor Lethaby rides his hobby a little too hard. He is more sure of our suffrages, however, in the following genuinely eloquent passage: "Of words and arguments I am rather hopeless. One thing only I would ask of every benevolent reader: that he would take notice of what he sees in the streets. Do not pass by in a contemplative dream, or suppose that it is an architectural mystery, but look and judge. Is it tidy, is it civilized, are these fit works for a proud nation? Look at Trafalgar Square and Piccadilly Circus, and that terrible junction of Tottenham Court Road with Oxford Street. Play a new game of seeing London. We need a movement in the common mind, a longing to mitigate the vulgarity and anarchy of our streets, and the smothering of the frontages with vile advertisements, a desire to clean the streets better, to gather up littered paper, to renew blistered plaster. Some order must be brought into the arrangement of the untidy festoons of telegraph and telephone wires hitched up to chimneys and parapets. These are the architectural works which are needed as a beginning and a basis." These may be "architectural works," though we rather suspect that the term is used perversely or ironically. Otherwise it would seem that "architectural works" include scavenging. But our author would seem to mean that in architecture first-aid measures are urgently needed, and not that in it "All other joys go less To the great joy attending tidiness."

### Building Trades Exhibition.

In opening, on 10 April, the Building Trades Exhibition at Olympia, Dr. Christopher Addison, the Minister of Health, said that the Ministry had approved the tenders for nearly a hundred thousand houses, and there was nothing to prevent their being built except scarcity of money, materials, and labour! Of money there was plenty in the country, if only local authorities could devise the means of attracting it. Labour problems would perhaps be settled as the result of a conference between the Ministry and representatives of the Trade Union Congress. The question of materials was also to some extent a labour question. "A house built of brick," said Dr. Addison, "was probably as cheap as any other, but the fact remained that they had not got the bricklayers, and therefore they were bound to

look to other methods of building, apart entirely from whether they would like to have the houses all made from brick or not." At none of the long series of building exhibitions have the "alternative methods of building and substitute materials" had so great an opportunity or received such close attention. This exhibition, which closed on 24 April, is stated to have been the largest ever held. It comprised nearly 300 stands.

### Schools of Architecture.

An interesting correspondence has taken place (in the "Architects' Journal") on the priority in point of date of the various architectural schools in the kingdom. Professor Reilly had stated that the Liverpool University School of Architecture was founded in 1904, "the date of Professor Simpson's appointment." Next week Mr. F. R. Yerbury, secretary of the Architectural Association, mentioned that architectural teaching began at the A.A. when the Association was first founded, in 1847, while the full day-school course was started in 1901. This date was prior to that given by Professor Reilly, who, however, explained that 1904 was a misprint or a clerical error for 1894. This correspondence drew from Professor F. M. Simpson a most interesting series of notes. The Royal Academy, he reminds us, has for many years had professors of architecture: Charles Robert Cockerell, for instance, was elected professor there in 1839, but Professor Simpson believes that the architectural studio was not opened until the late 'sixties of the last century, when R. Phené Spiers was appointed its first master. The first chair of architecture in England (outside the Academy) was founded at University College, London, in 1841, Thomas L. Donaldson, the first holder, retaining the chair until 1865. At King's College a chair, with the title "Art Construction," was established in 1840, and was held by William Hoskin until 1861, and his successor was William Kerr, during whose tenure, in 1886, the title was changed to "Architecture and Building Construction." In 1913 the schools of architecture at University and King's were conjoined, and work was started in December of that year in the new building at University provided by the generosity of Sir Herbert Bartlett. Professor Simpson confirms the statement that it was in 1894 (June) he was appointed to the Roscoe Chair of Art at University College, Liverpool, now the University of Liverpool; the work of the chair having been previously confined to lectures on painting and art generally. Professor Simpson's predecessors in it were Sir Martin Conway and R. A. M. Stevenson, cousin of R. L. S. Professor Simpson resigned in 1903 to occupy the chair at University College, London, and in the same year the chair at the University of Manchester was started, with Professor Capper as the first holder.

### Building Grants.

A new housing memorandum which has just been issued relates to grants to be made for the construction of houses by private enterprise. The grant is payable to the person at whose expense the house is built. No conditions are imposed as to the price of selling or letting, and houses of the bungalow type are admissible for grant. No grant is payable towards the cost of adapting existing buildings, and the full grant is available only for buildings completed before 23 December 1920.



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## THE ARCHITECTURAL REVIEW.

### Shakespeare's "Old Shippe" Inn.

Among the many landed properties that are coming into the market is the Grendon Underwood Estate, which extends to about 1,200 acres, comprises seven farms, two inns, and many cottages. It includes a large portion of the village of Grendon Underwood, which is credited with many historical and literary associations, most of them clustering round an Elizabethan dwelling known as Shakespeare Farm. This house was once a wayside hostelry—the "Old Shippe"—at which, tradition has it, Shakespeare used to stay when journeying to and from Stratford-on-Avon. The room which he is said to have occupied has been carefully preserved, including an interesting "elliptical" fireplace. Aubrey will have it that it was in Grendon that the poet found local colour for "Much Ado About Nothing" and "A Midsummer Night's Dream," and that Dogberry and Verges were caricatures of two constables who arrested him for sleeping in the porch of the ancient church. Alas that old Aubrey should be so much more interesting as a gossip than credible as a chronicler!

### New Geological Survey.

Consequent upon the transfer of the Geological Survey and the Museum of Practical Geology from the Board of Education to the Department of Scientific and Industrial Research on 1 November 1919, the Lord President has appointed a Geological Survey Board for the management of the work of the survey and museum in accordance with a programme of work and estimate of expenditure to be approved by him from year to year. This Board is empowered to submit from time to time recommendations on developments that appear to be necessary as the work of the Geological Survey and Museum progresses. The Geological Survey Board as at present constituted consists of Professor W. S. Boulton, F.G.S., B.Sc., Professor J. W. Gregory, F.R.S., D.Sc., Dr. John Horne, F.R.S., LL.D., Professor J. E. Marr, F.R.S., Sc.D., Mr. Frank Merricks, C.B.E., A.R.S.M., and Mr. W. Russell, C.B., M.A., with Sir Francis G. Ogilvie, C.B., LL.D., as chairman. This is no doubt a highly competent Board, but we could have wished it to include an architect or two, because the geological survey involves certain interests on which architectural advice and assistance would be useful.

### Women Auctioneers.

Women are to be admitted to membership of the Auctioneers' Institute. As the secretary said to an interviewer, there is much auctioneering work that might very well be done by women—the sale, for example, of antiques, old china or silver, and the like. There is no reason to suppose, however, that women will crowd into the profession. They have not done so in the case of architecture. And so many professions are now open to them—politics, divinity, law.

### Garden Cities for Holland.

A Garden City Exhibition is being held this month in Amsterdam, and a number of British architects were invited to take part in it. During Easter week, several Dutch architects visited England with reference to the garden city movement, which is now arousing much interest in Holland. These international courtesies are not merely charming—they are prolific in results, material and æsthetic. We have much to learn from Holland, and the Hollanders are pleased to say that they have something to learn from us.

### Five Points of Progress.

At a conference, held on 24 March, of representatives of unions in the building trade, Dr. Addison put forward five definite proposals to accelerate housing, as follows: (1) In no circumstances, in connexion with any dispute arising, should there be a stoppage of house-building. (2) There should be every week a statement of labour shortages, and the unions should, through the exchanges or in any other way, supply the want. (3) Augmentation of labour.—A scheme whereby ex-Service men who are able and willing can be trained and employed. (4) Output.—Piecework should be generally adopted, subject to whatever safeguards were practicable against cutting rates and unemployment. (5) He would undertake to supply a form of contract, with prices of materials, labour, overhead charges, etc. They would have an agreed scheme for checking the costs on the understanding that whatever speeding up was possible should be done. The houses should be built as rapidly and as well as possible, and any saving in respect of cost should be divided into three equal parts and paid one-third to the local authorities, one-third to the management, and one-third to the workers. The conference received favourably the idea that a committee should be appointed to consider the suggestions and work out a practical scheme. Dr. Addison promised to put the scheme in writing before the Building Trades Federation.

### Negro Sculpture.

A collection of negro sculptures in wood, exhibited at the Chelsea Book Club, has aroused much interest. It is thus described by a writer in the "Daily Graphic": "The specimens are all standing figures. The legs are short and bulky, the bodies are elongated and always erect, the arms are laid flat along the sides of the figures or slightly bent with the hands flat on the front of the figure, the hands are rarely grasping anything, and the neck is simply a round column of wood without any shaping of neck into shoulder. The head is always much exaggerated in size, and the facial region highly exaggerated; in every case the face is the best finished part of the work." This monotony of sameness seems to warrant the "Daily Graphic" writer's verdict that the figures cannot be classed as art; they simply imply "craftsmanship repeating a formula."

### Historical Meeting of the Institute.

This chronicle would be lamentably incomplete if it omitted to note the special general meeting of the R.I.B.A. on 22 March, when it was unanimously resolved "to prepare and present for the consideration of the profession a more extended and comprehensive scheme than that covered by the resolutions of 1914," and "to appoint a committee representative of the whole profession to prepare such a scheme." On this committee, five separate bodies are to be represented—namely, the Institute, the Allied Societies in the United Kingdom, the Architectural Association, the Society of Architects, the Official Architects' Association, the Assistants' Union, and architects not belonging to any professional organization. This is the first important step towards the unity necessary as a condition precedent to securing statutory Registration. A special commissioner appointed by the "Architects' Journal" to visit representative architects in Birmingham, Liverpool, and Manchester, has found that in these great provincial centres architectural opinion is almost unanimously in favour of amalgamation and registration.







Plate I.

CHRIST CHURCH, PHILADELPHIA, U.S.A.

Designed by Dr. John Kearsley.

June 1920.



# Passages from the Diary of Nicholas Pickford Esquire, *Relating to his Travels in Pennsylvania in 1765.*

*Now Edited for the First Time*  
 by Harold Donaldson Eberlein.

*Saturday, November 5th. Philadelphia.* In Philadelphia at last after a wearisome and vexing Journey. Between Wilmington and Chester the Coach became mired, and most of us were obliged to alight and help to extricate it. On getting inside again an odious fat Woman with a peevish brat of a Boy—he richly deserved a birching for his constant ill-behaviour—much annoyed me. The child wriggled and pushed against me perpetually, trod upon my toes, and rubbed his muddy Boots upon my Bags till I was forced to chide him sharply, at which his mother upbraided me in the most unreasonable fashion. How inconsiderate some folk are, how blind to the faults of their progeny!

Were I married, I'm persuaded I should so rear my Children that their actions would do credit to their bringing up. . . . However, now that I am comfortably lodged at the "Pewter Platter," near the High Street, and have had a good Supper, I feel more composed in temper.

This seems a proper and well-conducted Hostelry. I had scarce entered my Chamber and begun to remove the stains of travel than there came a knocking at my door

a buxom hussy with trim Ankles, bearing a steaming cup of herb tea to warm me after my cold ride. Directly afterward the Tapster's boy fetched me a glass of hot Toddy. The Landlord is evidently thoughtful of the ease of his Guests—a very

good thing. . . . Just as I finished my supper the bells of a Church hard by began to peal, and I then for the first time remembered it was Guy Fawkes's Day.

How good it is, after being so long from Home and the wonted music of Bells, to hear Rounds, Queens, Clashes, and all the Changes rung in due order! . . . As I look from my window I see that some lads have kindled a fire in the inn yard and are burning a straw-stuffed Effigy of Guy Fawkes.

*Sunday, November 6th.* Set forth straightway after breakfast to see what I might of the City before the hour for morning service at Christ Church, the church whose bells I heard last night. Thanks to our mishap in the mire, darkness had already fallen yester evening when we drove into town, so that I could see but little of what we passed. . . .

A fine crisp Morning with bright sunshine invited me to walk briskly. . . . Most of the Houses bear an aspect of comfort and elegance, and in their Architecture much resemble the newer houses of London. At this I marvel not, since they tell me that the people of

Philadelphia, and, for the matter of that, of all the other towns in the Colonies as well, are so scrupulous to observe every London fashion that, whenever a new lot of dressed dolls is sent out and displayed by the Tailors and Mercers, both men



WHITBY HALL, KINGSESSING, PHILADELPHIA.



and women haste to inspect them and have their Clothing closely patterned thereafter.

Before coming hither Mr. Blashford acquainted me that there are no Architects in the Colonies. When I see the goodness of the Buildings I confess myself amazed at this. The gentlemen, so it seems, have for the most part some considerable aptitude in architectural matters. Indeed, by many of them it is held an essential part of a Gentleman's education that he should know enough of Architecture to form thereof an intelligent judgement and, if it be necessary, to devise and direct such building as he may have occasion to engage in. . . . However, when I call to mind the understanding interest in Architecture shewn by many of our Gentry at home, and when I also consider how all the people of the Colonies, so far as I have observed them, do hold straitly to the ways of the Mother Country, I can see why so much good Building hath been achieved. . . . I am told that Philadelphia is indeed the Metropolis of the Colonies, and that, man for man, there is more substantial Wealth here than in any other place. This I can well believe. The Town hath an aspect of universal prosperity. In my walk I passed by the State House, a well-mannered and ample edifice of brick, flanked by two smaller buildings, all of which, on making enquiries this afternoon, I found had been designed by the Honourable, Andrew Hamilton, one of His Majesty's Judges and a member of the Governour's Council.



WHITBY HALL: WESTERN END.



WHITBY HALL: SOUTH FRONT.



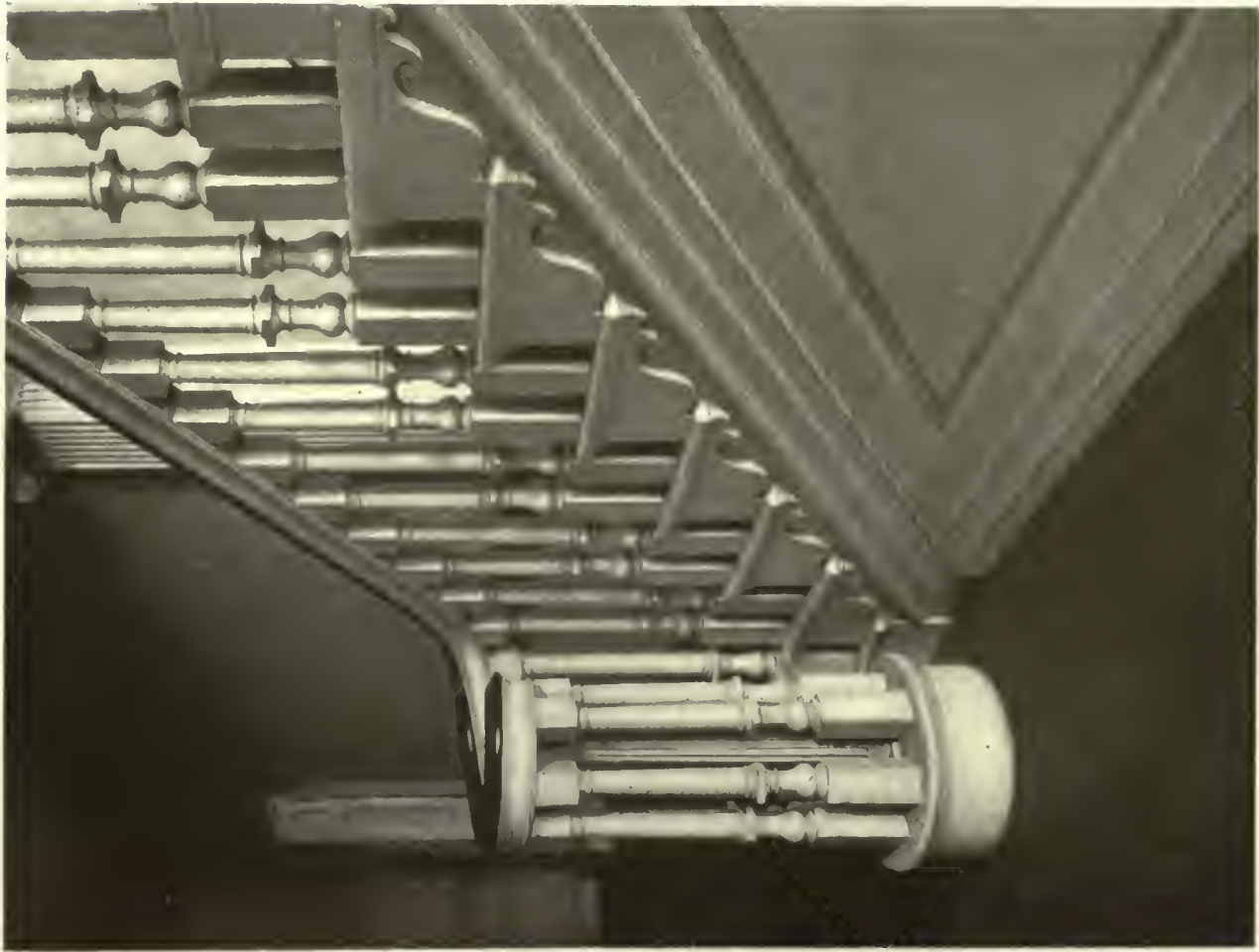


Plate II:

Stair Detail.

WHITBY HALL, KINGSESSING, PHILADELPHIA.



Staircase.

June 1920.





I also passed the Pennsylvania Hospital [see page 146—Ed.], a brick building of conspicuous architectural merit, which my informant of the afternoon says was planned by Samuel Rhodes, one of the most respected amongst the Quaker persuasion and sometime Mayor of the City. All his Proficiency in the noble Art of Architecture is derived, so it seems, from the apprenticeship he served in the trade of Carpentry. It is the wont of these thrifty Quakers to apprentice every lad to some trade that he may always have some sure resource of skill within himself and be sufficient to earn a Competency against chance falling upon evil days. And this notwithstanding a man be of much substance and have every hope of leaving a good Estate unimpaired to his sons after him. Doubtless Master Rhodes hath improved his knowledge of well-building by polite Study and much Reading since the period of his tutelage in the carpenter's shop. The Hospital building sheweth not a little Reason and sound Judgement in its devising.

Turning my steps toward the Church I came thither in good season to see most of the considerable persons of the City—excepting, of course, the Quakers, who resort to their Meeting House—arriving for the Service. There was great diversity of Equipage. His Excellence John Penn, the Deputy Governour of the Province, came in a great Coach drawn by four horses, his Arms blazoned on the doors, Outriders, two Footmen on the post board, and all the pomp and circumstance of a great personage. In similar

blazoned Coaches came likewise the Whartons, Willings, Hamiltons, Chews, Peterses and other Grandees. Not a few drove up in Chairs, while many who lived nearby came afoot.

All these particulars of Names I learned in the course of my afternoon conversation with the landlord of the "Pewter Platter," who is a very Storehouse of local information and discovers a convenient communicative Spirit. He tells me that Doctor John Kearsley drew the plans for Christ Church [see Plate I—Ed.]. It is builded of brick, and is of about the bigness of

St. James's, Piccadilly, but possessed of far more architectural elaboration. I must say it is exceeding well devised, and I marvel much that one not an Architect by profession should disclose such mastery of Style, such discreet Taste in Design, such knowledge of Mass and Detail and, withal, Skill in applying the same. I suspect his plan for the newly added Spire was suggested by Saint Martin's-in-the-Fields, as was apparently the plan for the body of the Church . . . A good medallion likeness of His late Majesty, King George II, hangs

without above the east window. This I was glad to see, for I am told that many in the Province are not well affected toward the House of Hanover, in especial His present Majesty, that they were disposed to look with favour upon the Pretender, and that there be not a few who, to this day, upon the 31st of January, do solemnly rise at their own dinner tables and propose a Toast to the Memory of King Charles the Martyr.

The Church within is spacious and hath an air of great dignity, thanks to its just proportions. Before the Pulpit in a square Pue, above which hang the Royal Arms wrought in oak and blazoned in proper tinctures, sate the Deputy Governour. The Hatchments hanging on the gallery fronts, the gilded organ pipes—the case is of admirable fashion—and the gay clothing of the Congregation combined to produce a pleasurable shew of colour. I cannot forbear to record my amusement at the Music, which seemed to proceed chiefly from the person of the Clerk,

a small man with a prodigious big voice. He appeared bent on drowning out the Organ. . . .

*Monday, November 7th. Whitby Hall.* This day came Doctor Marston, who had previously been advised of my intended visit here . . . to say that Colonel Coultas had desired him to fetch me to Whitby Hall, Kingsessing, about six miles from the City, and ride with him to hounds on the morrow. . . . It was late when we started and, as night now falls early, it was quite dark when we arrived



WHITBY HALL: STAIRCASE LANDING.





WHITBY HALL: CHIMNEYPIECE IN PARLOUR.

here, so that I have, as yet, no idea of the exterior appearance of the Hall.

Colonel Coultas and the members of his Family are the very incarnation of hospitality, and after a bountiful and long Supper, and much entertaining Conversation, I am so weary that I shall not now attempt to describe what I have thus far seen.

*Tuesday, November 8th.* Breakfasted at seven, and thereafter rode with the Messieurs Samuel Morris, John Cadwalader, Thomas Mifflin, Charles Willing, Joseph Sims, Charles Wharton, and Doctor John Cox, who likewise were Colonel Coultas's guests, to the meet at Radnor.

A stiff Chase. Ran our Fox, an uncommon nimble beast, to earth near Moore Hall in the Pickering Valley. The party stopped to pay their respects to the Master, Judge Moore, and his spouse, the Lady Williamina Wemyss, who accompanied her Brother when he fled hither after the "'45." Most gracious people both of them. The Judge brewed us a Bowl of Punch and brought us part of our way back to Whitby Hall. It is a kindly Custom these hospitable folk have to bear their parting Guests company for a space and fetch them on their ways with well-wishing. . . . Colonel Coultas, I perceive, amongst his many Accomplishments hath not omitted Architecture. One of my fellow Huntsmen this day acquainted me that our Host, who is a man of many Interests and Affairs, has had a great Hand in the planning and building of St. James of Kingessing, the Parish Church of this neighbourhood and hard by Whitby Hall, which, by the way, is so called from the Home of his Boyhood in Yorkshire.

The Church is builded of the warm grey stone plentifully to be found in the vicinity. It is a plain building, but commodiously planned, and withal betrays an exceeding pleasant nicety of line that approacheth elegance. The wide joints of Mortar

in the rubble walls are galletted with little Spawls in the manner familiar to me in some of our building at home. I constantly note the way in which these Colonists cling with loving solicitude to even the minutest Traditions they have brought out with them. . . . Colonel Coultas is truly a man of parts and right fit to be busied in planting a Colony. Mr. Sims this day informed me that he hath a particular concern in the matter of good Roads and the development of all natural resources and especially the making of streams navigable. Anent this very thing the gentlemen have all been talking to-day, and of a waggish Humour perpetrated by our host just a year ago. I cannot do better than let a newspaper speak for itself.

In the *Pennsylvania Gazette*, November 1st of last year, Colonel Coultas caused to appear this Advertisement:—

This is to give Notice that James Coultas, Esq., one of the Commissioners for clearing Schuylkill, hath this Day made a Bett of One Hundred Pounds current Money of Pennsylvania, with Captain Oswald Eve, that he, the said James Coultas, will on the 3rd of November inst., at Ten o'Clock in the morning, take up two Flat Loads of Hay from the lower Part of the Big Falls in the said river Schuylkill to the Ferry Wharff, adjoining the land of the Reverend William Smith, in 30 minutes from the Time the Word is given to Pull away . . . As the clearing and making Rivers navigable, must be of the greatest advantage of the Community in General, and raise the Value of their Lands and lower the Price of Firewood and Timber in the City, it is desired that all Persons who have the Good of their Country at Heart will give their Attendance, as it must be more laudable than to spend their Time and Money to go and see Horse racing, the Consequence of which is the Corruption of Youth, being an Encouragement to Vice and Idleness.

JAMES COULTAS.

This Advertisement achieved its purpose, the collecting of a great crowd of onlookers and much stirring up of interest. Two days afterward appeared the following:—

This is to acquaint the Public that, agreeable to the Notice given by me, I did, on the 3rd Day of this inst. take up the Great Falls on Schuylkill to the



Ferry Wharff two Flats, with 4323 Pounds of Hay, in 21 minutes. . . .  
I must now beg to be excused for my inserting in my former Advertisement a  
Bett laid of 100 Pounds with Captain Oswald Eve's, and before the perfor-  
mance acquainted all my Friends there was no wager laid, but the name  
of that drew there the Greater number of Spectators.

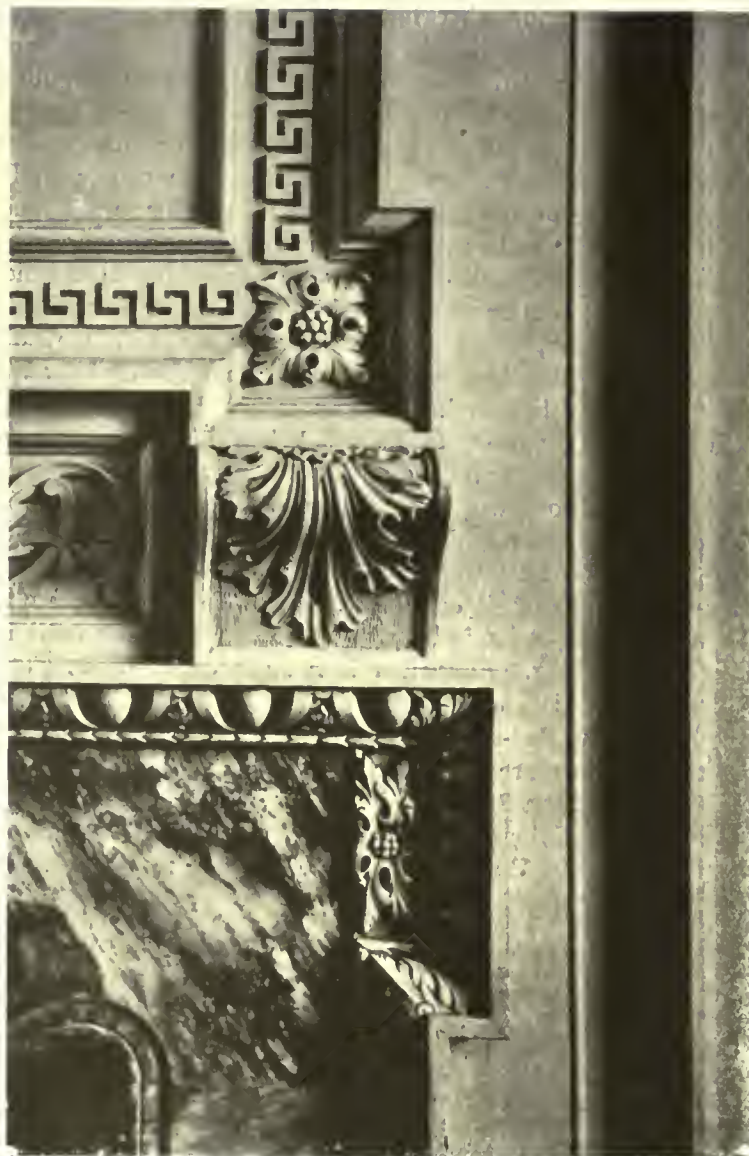
JAMES COULTAS.

Dinner a most appalling feast—two tureens of green  
turtle soup, the shells baked, besides several dishes of stew,  
with boned turkey, roast ducks, veal and beef. After these  
were removed the table was filled with two kinds of jellies and  
various kinds of pudding, pies, and preserves: and then almonds,  
raisins, nuts, apples, and oranges. Of course there was plenty  
to drink, too, but I must especially compliment Colonel  
Coultas's Madeira. I fear I shall have a bad night with the  
Gout. . . .

*Wednesday, November 9th. Philadelphia.* Strange to say,  
no Gout. In no fit state last night to finish my Diary entries,  
after dining at Whitby Hall and riding back through Blockley  
to the city.

The most impressive part of Whitby Hall is its western end  
see page 142—Ed.J., which Colonel Coultas added in 1754.  
The walls are of ashlar of native grey stone. The window and  
door trims of the Tower, on the north front, in the which  
Tower is the Staircase, are of red brick, in pleasing contrast  
to the colour of the stone. By a quaint conceit Colonel  
Coultas, because of some cherished sentiment, I believe, hath  
set in the Tower pediment a Roundel or bulls-eye light, once  
a porthole glass in one of his favourite Ships, the same I judge  
that bore hither some of the interior woodwork and the black  
Scottish marble to face the parlour fireplace.

In general this portion of the Hall appears a local rendering  
of the contemporary Style at home, but in two particulars it  
sheweth Peculiarities not familiar to me in this manner  
first, the Penthouse on the west and north fronts between the  
ground floor and the storey above; and, second, the composition  
of the South front with its stone-flagged and balustraded Piazza  
and its broad, high-pitched Gable, containing in the peak an



DETAIL OF CHIMNEYPIECE.



DETAIL OF CHIMNEYPIECE.



oval "eye" window that lighteth the cockloft. I am constrained to remark the beauty of the woodwork within, especially in the Parlour—enrichment tempered with dignified reserve.

The Eastern part of the Hall, wherein are the dining-room, kitchens, and offices, is an older building with rubble walls. From the face of the hillside South of the house a Tunnel runneth into the cellars through which they bring in firewood and other supplies. Colonel Coultas informs me his Blacks, not long since, all became unaccountably tipsy, and so continued for several days, until he discovered they had stopped, in this same tunnel, a small cask of Rum destined for the Cellar, and had like to have drunk it dry by tipping at it each time they passed through. When he haled it forth it was near empty.

The Woodwork within the House impressed me as good above the average, not so much wrought as in many of our houses, but what Carving there was well executed and the whole of a pleasing dignified restraint. The Chimneypiece in the withdrawing-room is of passing good devisement both in design and carving. Altogether it is an agreeable room. The Staircase, too, is ample and pleasing in its lines. The Panelling of the Bed-chambers hath a pleasant simple Dignity, and the fireplaces are set about with Dutch Tiles whereon are subjects taken from Scripture. . . . During the afternoon I expressed to Colonel Coultas my marvel at the goodness of the Pennsylvania Hospital, the same I noted in my walk of

Sunday morning. The master of Whitby knows Samuel Rhodes the designer, and esteems him as capable an Architect as any of the gentlemen in the Province. He told me also that in the hall of the Carpenters' Company, a Guild patterned after our Worshipful Company of Carpenters in London, there is a good library of architectural books wherefrom the Master Carpenters derive much help and are thus enabled to acquit themselves creditably in executing the oftentimes meagre Plans and rough Drawings furnished by their Patrons. Many of the gentlemen who design their own houses draw but indifferently, and some of their draughts need much interpretation, although not a few others do draw neatly enough and even well, and I learn that Colonel Washington, of Mount Vernon, in Virginia, makes his plans with such Precision and Accuracy that it is hard not to believe them the work of one who habitually practiseth the Profession of Architecture. This I have from those that have seen some of his Draughts. . . . The November weather here is very biting. Despite a blazing fire in my bedroom I was glad before going to bed when a black wench bore in a warming-pan full of glowing coals and took the chill from my sheets.

Colonel Coultas is ware of my interest in Architecture, and hath engaged to take me to Graeme Park, the house Sir William Keith built himself some years since at Horsham; to Cliveden to see Judge Chew; to Sunbury House at Croydon, Bucks, and to sundry other Seats. I shall hold him to fulfill his Promise soon.



PENNSYLVANIA HOSPITAL, PHILADELPHIA, U.S.A.



# Current Architecture:

## Marylebone Town Hall : Interior

T. Edwin Cooper, F.R.I.B.A., Architect.

WHAT are the principles that should govern the planning and plenishing of a town-hall interior? A town hall should be exemplary in convenience and decorum. It should provide the very best facilities for the smooth, orderly, and decent discharge of its functions: and, beyond this obligation of bald utility, there is the reasonable demand for appropriate expression or suggestion of the character, authority, dignity, principles of local self-government: of municipal freedom, pride, and power. If the borough be "royal and ancient," and hath a history and a sprinkling of "worthies," the painter and the sculptor may find due scope, provided the burgesses have broad minds and bulging pockets.

A right conception of the richness and fullness of civic life would produce a grand organ and a capacious concert-room. Enterprising and enlightened corporations run to these extravagant lengths, which purists hold to be greatly in excess of the functions of a town hall. What the true requirements are, however, cannot be rigidly defined. They differ with each district, and the formidable list of them that is always handed to the architect is exceptional if it does not contain some few very unusual conditions which will impose a more or less severe tax on his ingenuity. It is well that this exercise should be occasionally afforded him. An architect who is never "extended" is in danger of some day waking up to discover that his powers have atrophied, and that he is at a loss to meet conditions with which he is not thoroughly familiar. In that case he would sink into the feeble character of a mere copyist of himself or of others. Fear of this unhappy fate should never impel him to strive deliberately for mere

originality, for self-conscious and violent attempts to achieve novelty invariably end in bizarrerie. That, however, is a vastly different matter from giving free rein to an earnest endeavour to improve on old methods or familiar arrangements: a desire for improvement being by no means to be confounded with an

itch for novelty, or with love of change simply for the sake of change. The planning and execution of the interior of the Marylebone Town Hall are strong and individual; but while they possess character and distinction, they reveal no violent straining for new effects. On the contrary, they show due respect to accepted traditions, which, however, they do not follow slavishly. The general effect of the interior design is that of a boldness which is not aggressive, of strength without heaviness, of plenitude without lavishness, of dignity that never for a moment degenerates into pomposity, of a gentle decorum that never becomes dull.

It is to be hoped that in time the Marylebone Town Hall may be adorned with pictures and statuary. A borough comprising within its area Portland Place, Regent's Park, Cavendish, Portman, Manchester, and Fitzroy Squares, and

the upper part of Regent Street, ought to pay this further regard to civic amenity. Certainly it has no lack of subjects for illustration. George Canning was born there in 1770. Byron was baptized in its parish church. A good subject for a fresco would be Charles Dickens (who in 1839 went to live "in a handsome house facing the York Gate into Regent's Park") entertaining his friends Macready, Stanfield, Landseer, Ainsworth, Talfourd, and Bulwer. Maclise sketched the house for Forster's *Life of Dickens*. Handel, sitting in the Marylebone Gardens—once



THE COUNCIL CHAMBER FROM LANDING.





MARYLEBONE TOWN HALL: MAYOR'S SEAT.





ANTE-ROOM TO COUNCIL CHAMBER.



ENTRANCE HALL.



RECEPTION-ROOM.



MAYOR'S PARLOUR.



CURRENT ARCHITECTURE.



Plate III.

MARYLEBONE TOWN HALL: THE COUNCIL CHAMBER.

June 1920.





almost as famous as Vauxhall or Ranelagh—listening to the performance of some of his own music by a band conducted by Dr. Arne, would make another interesting picture. Among the worthies of whom there should be busts or statues are Elizabeth Barrett (Mrs. Browning); Henry Hallam, who wrote his famous histories there; Barry Cornwall; Sir Thomas Picton; Richard Cosway and two other Royal Academicians—Sir Robert Smirke and H. W. Pickersgill; Richard Wilson the landscape painter; and many another celebrity who was in some way associated with Marylebone.

There has been much more or less wild speculation as to the derivation of the name Marylebone. Some deem it to be a corruption of St. Mary-le-Bourne, meaning St. Mary on the Brook, from the fact that a little chapel dedicated to the Virgin Mary stood on the banks of a small burn which runs down from the uplands of Hampstead. Another guess is that the name is possibly a corruption of St. Mary-la-Bonne.

Two centuries ago Marylebone was but a village, separated from London by a broad expanse of green fields, which were the scene of many duels—notably that in which Lord Townshend had the misfortune to wound Lord Bellamont in the groin with a pistol-shot.

The whole of the interior of the Marylebone Town Hall is noteworthy for its directness and efficiency for administration. The appointments bear evidence of careful thought and consideration—circulation for both public and staff, lifts, stairs, corridors, heating, ventilation, and lighting, are problems which have all been dealt with very successfully.

The council chamber is executed in walnut; the range of Corinthian pilasters and trophies is the principal feature of the treatment. The trophies were executed by Mr. Haughton of Worcester, and are symbolical very largely of the functions and scope of the borough.

The mayor's chair in the council chamber (page 148) is also in walnut, very richly detailed, while the lines of its composition are well controlled and skilfully disposed. The canopy or sounding-board is very successfully treated, modestly reflecting

the dignity of the office; while the carvings above it, flanking it, and in front of it, are interesting in subject as well as graceful in treatment, the blending of the shields and other heraldic devices with foliage, flower, and fruit being more congruous than this combination is usually made.

The reception-room (page 150) on the first floor overlooking the Marylebone Road is planned in immediate conjunction with two committee-rooms, the chimneypieces of which, at either end of the suite, complete a highly satisfactory axial element. The whole is executed in walnut, with rich ceilings in fibrous plaster.

The ante-room between the main staircase and the council chamber is a brightly lighted approach paved with marble. The walls are finished in Roman stone, and the ceiling is of fibrous plaster. The doors and the window openings are filled with a treatment of bronze.

The mayor's parlour is treated in the Georgian manner, with simple and spontaneous effect, which is heightened by the panelling in white wood and by the refined design of the chimneypiece. The electric showroom on the ground floor—one of the largest compartments in the building—is divided up by a simple Doric unit, with as little interference with floor space as possible. The ceiling, in fibrous plaster, shows well-disposed planes of beam and panel.

The area occupied by the great public rooms, with the corridors on to which they open, and the double main stairs, are planned and treated in a virile and convincing way.

The main contractors were Messrs. J. Greenwood, Ltd., of London, and Mr. G. C. Hooper was clerk of works.

Other contracts include. The metalwork was wholly carried out by Mr. W. Smith of Balcombe Street; stone-carving by Mr. Joseph Whitehead; wood-carving by Mr. George Houghton of Worcester; plasterwork modelling by Messrs. F. De Jong & Co., Ltd., of London; furniture by Messrs. John P. White & Sons of Bedford; marblework by Messrs. Whitehead and Sons of London; enamelwork by the Paripan Company; reinforced concrete construction by Messrs. Bradford & Co. of London; electric wiring by Messrs. Higgins & Griffiths of London; door furniture by Messrs. James Gibbons of Wolverhampton; tiles by Messrs. Malkin of Burslem; sanitary ware by Messrs. Emanuel & Co. of London; lifts by Messrs. Smith & Stevens of Northampton; heating and ventilating by Messrs. Jas. Cormack & Sons of Glasgow, under the supervision of Mr. Mumford Bailey; clocks by the Magneta Time Company of London; asphalt roofs by Messrs. Lawford & Co. of London; and grates by the Well Fire Company of London.



COMMITTEE ROOM: FIREPLACE IN WALNUT.



# The Bear Garden Contract of 1606 and what it Implies.

By W. J. Lawrence and Walter H. Godfrey, F.S.A.

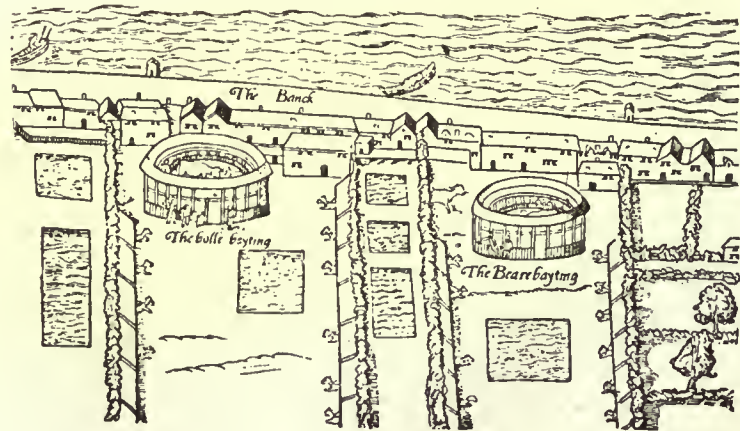
ON the score of inhumanity it is not for the present age to point the finger of scorn at the past. The pride of that superior being, man, has had a fall. Certain recent never-to-be-forgotten events reveal that behind the screen of civilization still lurks the elemental savage. It would be idle, therefore, for two unpretending archæologists to moralize over the fact that for close on six hundred years, dating from the reign of the first Plantagenet, "the royal game of bulls and bears" was an abiding delight of the London populace, and for a considerable portion of that time enjoyed the sanction of royal authority. Our *métier* is simply to face the facts and deal with them as they are.

Circumstances early conspired that "the royal game" should be relegated to the southern side of "the silver sliding Thames." From time immemorial western Southwark, with its many-hued lures, had been the playground of the London masses. But the transference of bull and bear baiting to this district was not so much determined by natural gravitation as by Richard II's proclamation bidding the butchers of London purchase some ground "juxta domum Roberti de Parys" for the dumping of offal, so that the city might be rid of a long-standing evil. Here was good feeding for bears and mastiffs going to waste, and horse sense soon suggested what in or about 1400 became an accomplished fact, that the better to utilize this refuse, bear-baiting should be set up in the manor and liberty of Paris Garden. As that long-persisting term "bear-garden" betokens, the game at first was a mere affair of the open, the bear being fastened to a stake within a palisaded enclosure round which the spectators stood. But later on, with the permanent removal of the game eastward to the Liberty of the Clink—an event which took place about 1540—more substantial accommodation came to be provided. In connexion with this transference one important fact must be borne in mind. It has been completely overlooked by London topographers, with the consequence that the history of bear-baiting has become in their hands a tangled skein. And yet one would have expected them to be fully cognizant of that curious conservatism of our people whereby familiar terms are kept in use long after their real significance has disappeared. They might have recalled that when the Cockpit in Drury Lane was transformed into a playhouse it was renamed the Phoenix, but people persisted in calling it the Cockpit. What they have utterly failed to grasp is that just as the bear-baiting place remained in popular view a bear-garden long after it had become an amphitheatre, so too it was commonly referred to as "Paris Garden" for close on a century after it had been removed from that locality. Taken literally, these references run counter to all the scientific evidence on the subject available, and particularly to the unanimous verdict of the old map-views; a circumstance which should have convinced our topographers of the stupidity of literal-mindedness.

The view now given of the Southwark Bankside from Agas's Map of London, representing the city as it was about 1560, serves to show the degree of progress which had been made within a decade or so of the removal of bear-baiting from Paris Garden to the Clink. (Parenthetically it may be noted that the details presented are amply substantiated in the Map of London by Braun and Hogenbergius, based on a survey of

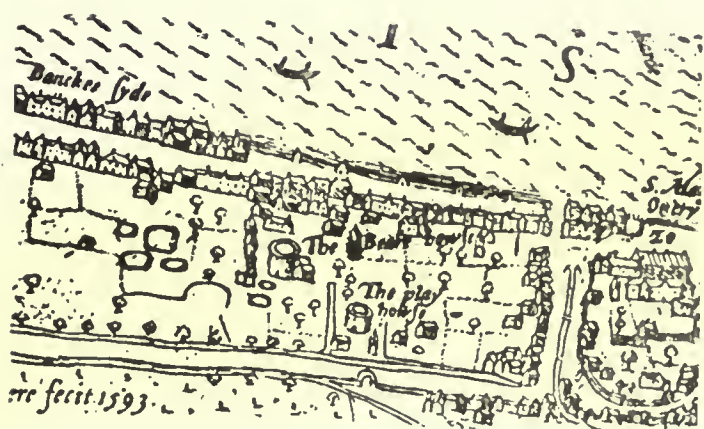
c. 1554-1558, as well as in the map given in William Smith's MS. of the "Description of England," c. 1580.) In this we find two contiguous open circuses of no great elevation, the more westerly being inscribed "the bolle bayting," and the other "the Bearebayting." Each is situated in a field provided with a pool for washing the wounded animals, and bordered by numerous dog-kennels. Previously, it is to be noted, the bull-baiting had been held in the old bull-ring in High Street, Southwark. To judge by the illustrations, the accommodation for the spectators in both circuses was simply a roofed circular grand stand, or, in the language of the day, "a scaffold." Whether this impression is erroneous or some alteration took place within the succeeding twenty years, the fact remains that an account of the shocking accident at the Bear Garden on a Sunday in January 1583 conveys that, besides the ground stand, that particular circus had a gallery. Possibly the gallery was there from the beginning, as the whole is said to have been old, rotten, and underpropped.

Viewing the inter-relationship of the early Bankside circuses and the first Shoreditch theatres, the action and reaction from a physical standpoint of the one upon the other, it is unfortunate we should have so few definite details as to the precise nature of the early circuses. So far, however, as it can be determined, it would appear that the first London theatre-builders owed nothing to the primitive amphitheatres beyond the openness and circular disposition of their houses, all the rest (and notably the three regulation galleries) being carried over from those earlier playing-places, the inn-yards. But if they took a hint, they soon paid it back with interest. There is some reason to believe that, on the rebuilding of the Bear Garden within six months of the shocking disaster, a more capacious scale was followed, and that the new baiting-place was based on the more stable lines of the North London play-houses. Architecture was at last rearing its head. With the opening of the improved Bear Garden, or at any rate within a lustrum later, bull-baiting was transferred there from the neighbouring circus, and thenceforward the two games were conjoined. Neither in Southwark nor elsewhere is any later trace of a separate bull-baiting amphitheatre to be found. One has only to glance at the section now reproduced from Norden's Map of London in 1593 to be convinced of the accuracy of these deductions. Here only one baiting-place is depicted, "The Bear howse," and it has little to distinguish it from "The play



SECTION FROM AGAS'S MAP OF LONDON.





SECTION FROM NORDEN'S MAP OF LONDON.

howse," otherwise the Rose Theatre, save that it has a stable attached and is a trifle the larger of the two.

In December 1594 Philip Henslowe, of Diary fame, and his son-in-law, Edward Alleyn, the celebrated actor, purchased the Bear Garden, and in 1604 consolidated their position by acquiring for a good round sum the Mastership of the Royal Game of Bulls and Bears, an office established by Henry VIII, whose holding rendered them immune from all competition or interference, and precluded the necessity of paying regular fees for the right to bait. Securely entrenched behind their patent, they proceeded to improve their property at their leisure, and in 1606 decided to rebuild most of the outhouses attached to the preliminary gate-entrance to the Bear Garden. The contract for this reconstruction is preserved at Dulwich College, and has been reproduced in Collier's "The Alleyn Papers." There is danger, however, that the importance of its implications for future antiquaries may be obscured by the contention of that prime Henslowe authority, Mr. W. W. Greg, who disdains to give more than a summary of the document in his "Henslowe Papers," maintaining that it has nothing really to do with the existing Bear Garden, and was merely a contract for the partial rebuilding of a private dwelling. To demonstrate the erroneousness of this view we purpose reproducing the essential parts of the contract and revealing its significance by scientifically deduced plans and an excursus. After the usual preliminaries the contract reads:

... That the saide Peter Streete, his executors administrators or assignes, before the thirde day of September next comynge after the date hereof, shall at his owne or their owne proper costes and charges, not only take and pull downe for and to the use of the saide Phillipp Henslowe and Edward Alleyn their executors or assignes, so much of the timber or carpenters worke of the foreside of the messuage or tenemente called the Beare garden, next the river of Thames in the parishe of St. Saviors aforesaide, as conteyneth in lengthe from outside to outside fiftie and sixe feete of assize, and in bridth from outside to outside sixeteene feet of assize: but also in steade and place thereof, before the saide thirde day of September, att his or their like costes and charges, shall well sufficiently, and workemanlike, make or erect sett up and fully finishe one new frame for a house, to conteyne in length from outside to outside fyfte and sixe feete of assize, and in bridth from outside to outside sixteen foote of assize, which frame shalbe made of good, new sufficient and sounde Tymber of oke, to be fynished in all thinges as hereunder is mentioned: that is to say: that the said frame shall conteyne in height two storeyes and a halfe, the two whole storyes of the same frame to be in height from flower to flower ten foote of assize a peece, and the halfe story to be in height fower foote of assize, and all the principal rafters of the same frame to be framed with crooked postes and bolted with iron beltes thorough the rafters, which iron boltes are to be provided at the costes and charges of the saide Peter Streete his executors or assignes. And also shall make in the same frame throughout two floweres with good and sufficient joystes, the same floweres to be boarded throughout with good and sounde deale boardes to be plained and closely laid and shott. All the principall longe upright postes of the saide frame to be nyne ynches broad and seaven ynches thicke: and shall make in the same frame three maine summers, that is to say in the uppermost story two summers, and in the lower storey one summer, every summer to be one foote square: all the brest summers to be eight ynches broad and seaven ynches thick. The same

frame to jetty over towards the Thames one foote of assize. And also shall make on the south side of the saide frame a sufficient staire case, with staires convenient to leade up into the uppermost romes of the saide frame, with convenient dores out of the same stairecase into every of the romes adjoyninge thereunto, and in every rome of the same frame one sufficient dore; and also by the same staire case shall make and frame one studdy, with a little rome over the same, which studdy is to jetty out from the same frame fower foote of assize, and to extend in length from the saide staire case unto the place where the chimneys are appoynted to be sett, with a sufficient dore into either of the romes of the same studdy. And the nether story of the same frame shall separte and divide into lower romes: that is to say, the first towards the east to be for a tenemente, and to conteyne in length from wall to wall thirteene foote of assize: the next rome to be for a gate rome, and to conteyne in length ten foote of assize: the third rome twenty foote of assize, and the fowerth westward thirteene foote of assize. And the second story shall separte into three romes, the first, over the rome appoynted for a tenemente on the east end of the said frame, to conteyne in length thirteene foote of assize, the middle rome thirty foote of assize, and the third rome westward thirteene foote likewise of assize. And the halfe story above to be divided into two romes, namely over the said tenement thirteene foote, to be separed from the rest of the said frame, and the residue to be open in one rome only. And out of the said frame towards the Thames shall make twoe dores, and one faire paire of gates with twoe wickettes proportionable. And also att either end of the lower story of the same frame shall make one clere story windowe [to] either of the same clere storyes, to be in height three foote of assize, and sixe foote in length, and the middle rome of the same frame, conteynge twenty foote, to have a clere story windowe throughout of the height of the saide former clere storyes: and in the second story of the same frame shall make three splay windowes, every window to be sixe foote betweene the postes; and in the same second story shall make seaven clere story windowes, every clere story to be three foote wide a peece, with one mullion in the midst of every clere story, and every of the same clere storyes to be three foote and a halfe in depth. And over the foresaid gate shall make one greete square windowe, to be in length ten foot of assize and to jetty over from the said frame three foot of assize, standinge upon twoe carved Satyres, the same windowe to be in wheight accordinge to the depth of the story, and the same windowe to be framed with two endes with mullions convenient: and over the same windowe one piramen with three piramides, the same frame to have fower gable endes towards the Thames, and upon the top of every gable end one piramide, and betweene every gable end to be left three foote for the fallinge of the water, and in every gable end one clere story, and backward over the gate of the same frame towards the south one gable end with a clere story therein, and under the same gable end backward in the second story one clere story windowe. And also in that parcell of the saide frame as is appoynted for a tenement shall make twoe paires of staires, one over an other by the place where the chimneys are appoynted to be sett. And that he the said Peter Streete, his executors administrators or assignes, shall before the saide thirde day of September next comynge after the date hereof fully fynishe the saide frame in and by all thinges as aforesaid, and all other carpenters worke specified in a platt maide of the said frame, subscribed by the saide Peter and by him delivered to the said Phillipp Henslowe and Edward Alleyn, and in such comely and convenient manner and sorte as by the same platt is figured, without fraude or covyn, and at his or their own charges shall fynd all nayles to be used in and aboute the carpenters worke of the same frame. For and in consideration of which frame and worke to be made perforaed and fynished in forme aforesaide, the saide Phillipp Henslowe and Edward Alleyn for them and either of them, their executors and administrators, doe covenante and graunte to and with the saide Peter Streete, his executors and assignes, by theis presentes, that they the saide Phillipp Henslowe and Edward Alleyn or either of them, their executors or assignes, shall and will well and truly paie or cause to be paie to the saide Peter Streete, his executors or assignes, at the now dwellinge howse of the said Phillipp Henslowe in the parish of St. Saviors aforesaide, the some of threescore and five powndes of lawfull mony of England in manner and forme followinge, that is to say: in hand at the sealinge hereof the some of ten powndes of lawfull mony of England, the receipte wherof the saide Peter Streete doth acknowledge by theis presentes: upon the delivery of the saide frame at the Beare garden aforesaid other ten powndes thereof, and when the same frame shalbe fully and wholly raised twenty powndes thereof, and upon the full fynishinge of the same frame in forme aforesaid twenty and five powndes residue, and in full paymente of the saide some of threescore and five powndes. In witness whereof the saide parteis to theis present Indentures interchangeably have sett their handes and seales. Yeoven the day and yeres first above written.

Signum P. S.

PETRI STREETE.

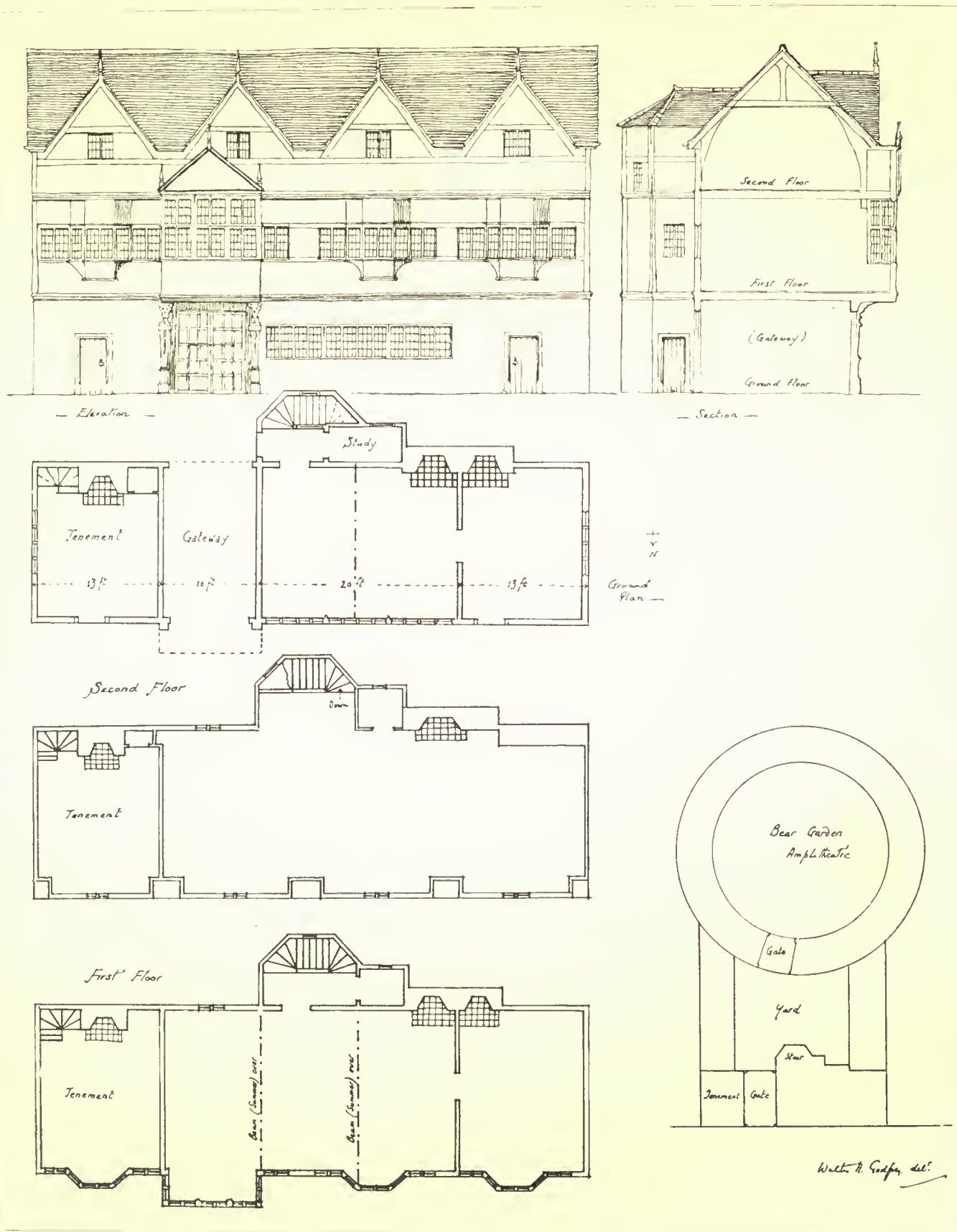
Sealed and delivered in the presence of me  
THOMAS BOLTON Scr.

JOHN ALLYN.

Indorsed "Peter Streetes covenantes and bond for the building of the beare garden."

Further endorsements upon the agreement show that various sums to the total amount of £50 10s. 8d. had been paid to Street. The work was not completed until January 1607, but it included certain additions, some stables and sheds, a dormer, and a kitchen.

was intended for no ordinary purpose, and we have here *prima facie* evidence, as the lawyers would say, that it formed a sort of gatehouse to the Bear Garden. That impression gains some confirmation from the use of the term "foreside," which obviously connotes a courtyard, and we are immediately struck



MR. GODFREY'S CONJECTURAL PLANS OF THE BEAR GARDEN GATEHOUSE, 1606.

The first thing that strikes us on reading over the foregoing specifications is the curiously composite nature of the structure, the great part of it being uninhabitable, since "the tenement," or living premises, was cut off from the rest. Clearly the whole

by the fact that the two connective sides of the yard would answer remarkably well for the buildings housing the bulls and bears, some of which are referred to in the endorsements. Following this, a flood of light comes upon us as we recall an



apposite passage in Lambard's "Perambulations of Kent" (1596):—

"Those who go to Paris Garden, the Bell Savage, or Theater, to behold bear-baiting, interludes or fence-play, must not account of any pleasant spectacle, unless first they pay one penny at the gate, another at the entry of the scaffold, and a third for quiet standing."

It is not too much to say that the plans which accompany this article render this statement for the first time perfectly comprehensible to the latter-day mind. It only remains for us to suggest for what particular purposes the various sections of the gatehouse were intended. To begin with, there is no room for doubting that the little tenement to the east was designed for the domestic uses of the bear-ward. Owing to the notorious stench which came from the Bear Garden, it was far from being a desirable residence, and few could be found to occupy it. We next recall a fact known only to a few Elizabethan specialists, viz., that every early "public" playhouse had its adjacent and associated tap-house; and (apart from the interesting speculation as to whether the principle really originated there) we naturally look for evidence of the existence of something of the sort in connexion with the Bear Garden. People consumed a lot of eatables and drinkables at the play in those days, and it was quite common for attendants to carry wine and bottled ale into the theatre during the performance. To our mind, the greater portion of the gatehouse proper, with its ample, well-lit spaces, was devoted to the purposes of a tap-house. Possibly the unboarded ground floor was utilized as a store, and the second floor as a drinking-room. The external staircase leading up from the courtyard was surely designed for the convenience of toppers coming from the Bear Garden. Even the presence of a "study" amidst such surroundings fails wholly to disturb us, cognisant as we are of the fact that the term was used in Elizabethan days in a very loose sense, now being applied to an attorney's sanctum and now to a counting-house. The study was simply Henslowe and Alleyn's office. It served not only for keeping the accounts of the Bear Garden, but as the official habitat of the partners in their capacity of Master of the Royal Game of Bulls and Bears, in which they had sole authority to grant licences for baiting in the country. The entire structure, therefore, was at least tripartite in its utility.

Something remains to be said on the technical side, particularly in regard to the accompanying plans, for which Mr. Godfrey, besides participating in the work of general interpretation, assumes sole responsibility. It should not, of course, appear extraordinary, though it comes with a welcome surprise, that the specifications of buildings of the early Renaissance so completely bear out the conclusions gained by a study of the buildings of the period. It is a compliment to the architects of those days, who drafted their specifications with such care in phraseology still in use to-day, that we are enabled with ease to reconstruct vanished buildings of which we have no pictorial records. The specification of the gatehouse to the Bear Garden is curiously precise in its definition of every part and feature of the composite building, and in this it is superior to the specification of the Fortune Theatre, which, however, is richer in practical references to materials and building methods. After what has already been said little need be advanced in



THE HOPE THEATRE AND BEAR GARDEN IN 1616.

explanation of the plans or in comment on the characteristics of the building. The framework is of oak, and it will be noticed that one main cross-beam ("summer") is required to support the first floor, and two the second floor, the partitions bearing the weight of the rest. The staircase of the chief rooms projects towards the south, while the tenement has a pair of stairs of its own in the traditional place beside the chimney. The exact position of the chimneys is alone problematical, but they are evidently on the south side, the same side as the main staircase. The gateway and the projecting window over, supported by carved posts (satyrs), and crowned with a pediment (piramen), form the main feature. The position and size of the other windows are scrupulously detailed, and they are described as clere stories, or splay-windows, the former of which has been interpreted on the plans as flush with the

frame and the latter as bay windows or oriels. The position of these with the gables works out admirably with the characteristic grouping of the timber houses of the early seventeenth century.

A final word must now be said on the vital question as to how long this new gatehouse remained a characteristic of the Bear Garden buildings. In August 1613 Philip Henslowe and Jacob Meade, the then proprietors of the premises, entered into an agreement with Gilbert Katherens, carpenter, for the rebuilding of the amphitheatre on the model of the Swan Theatre. The contract is extant, but it is too long to quote here *in extenso*. (It is most readily to be found in an appendix to G. P. Baker's "Development of Shakespeare as a Dramatist.") Suffice it to say that the new building was to be used partly as a play-house and partly as a baiting-place for bulls and bears, and was to have a removable stage. It was presently to be known as the Hope Theatre, the house where Ben Jonson's "Bartholomew Fair" was first produced. The contract calls for the pulling down and rebuilding on the same site of "all that game place or house wherein beares and bulls have been heretofore usually bayted, and also one other house or stable wherein bulls and horses did usually stande," but it specifies no other alterations. Not a word is said about the housing of the bears. Clearly the courtyard remained much as before, and with it the gatehouse. There was still need for the bear-ward's tenement and the tap-house. Seeing that the Hope, in its capacity of bear-garden, lasted until Pepys's meridian, these facts give the contract of 1606 an added importance.

Traces of the old courtyard and tap-house still linger. They were first pointed out with remarkable perspicacity (remarkable because the evidence known to us was not known to him) by Sir Walter Besant in an article on "South London" in "The Pall Mall Magazine" for September 1898. "In a little lane now called the Bear Garden," he writes, "there is a small square area which I take to be the survival of an open court in front of the circus; there is also a small tavern [called, according to the accompanying illustration, "The White Bear"] the house itself is not ancient, but I believe that it stands on the site of an older tavern which provided beer and wine for the spectators of the bear-baiting."

In that belief, having shown good reasons for the faith within us, we desire to express our acquiescence.



# The Threatened City Churches.

IT is gratifying to notice how fierce a fight is being made for the preservation of the threatened City Churches. The report of the Commission appointed by the Bishop of London has been met everywhere with an intensity of opposition that seems likely to prevail against the monstrous proposal to demolish nineteen venerable churches that are so many monuments of piety and social history, and of a peculiarly interesting phase of architecture and the allied arts.

The nineteen churches against which the black mark has been put are as follows: All Hallows, Lombard Street, and All Hallows, London Wall\*; St. Anne and St. Agnes with St. John Zachary, Gresham Street; St. Alban, Wood Street; St. Botolph, Aldgate; St. Botolph, Aldersgate\*; St. Clement, Eastcheap; St. Dunstan-in-the-East, Tower Street; St. Dunstan-in-the-West,\* Fleet Street; St. Katherine Coleman,\* Fenchurch Street; St. Magnus, London Bridge; St. Mary Aldermanbury, corner of Love Lane; St. Mary-at-Hill, Eastcheap; St. Mary Woolnoth,\* King William Street; St. Michael Paternoster Royal, College Hill; St. Michael, Cornhill; St. Nicholas Cole Abbey, Queen Victoria Street; St. Stephen, Coleman Street; and St. Vedast, Foster Lane. (Those distinguished by an asterisk are *not* Wren churches.)

Such a massacre of the innocents is dreadful in the apprehension. Everything possible should be done to prevent it. The reasons for the Commission's recommendations are, in the main, sordidly utilitarian. The churches, it is thought by the iconoclasts, have now no justification for their existence, the worshippers in them being so few. That is a specious argument, but, as we shall presently take leave to show, it is vitiated by an inherent fallacy. There is a much more powerful appeal to one's sympathy in the cognate plea that in the outlying districts of London there is great need for more churches, and that the sale of the sparsely attended City churches scheduled by the Commission would realize about a million and a half of money that would afford much-needed relief.

On the other hand it is contended that, in this case as in so many others, the end, good as it is, does not fully justify the means. On close examination, there is, indeed, something sinister in this cry of "new lamps for old"—a certain faint tone of worldliness. With that, however, we have nothing to do—our concern is with the fallacy we have promised to expose. It is this: that a venerable church becomes valueless in proportion as its congregation wanes. This is to put the case on a very low plane; and that the City has not the church-going population it had in the days of Wren is a belated discovery.

But are there not sermons in stones? Is not a church a perpetual admonition that man does not live by bread alone? "The form, the form alone is eloquent," independently of the special function for which the church was built. And while the outward form is a perpetual benediction to the passer-by, an "outward and visible sign of an inward and spiritual grace," cheering and comforting thousands to whom it is a perpetual reminder that sordid commercialism is not the sole factor in life, the interior of every church in the City is a treasury of objects worth preserving, survivals of a day in which both art and faith were less sophisticated than in ours. If these churches are allowed to go, London will not be much the richer commercially, but in spirit and in the things of the spirit will be infinitely poorer. It simply cannot afford to lose any more of its quaint old churches—especially not those that bear the mind's impress of the greatest of England's architects, Christopher Wren, and the tool-marks of the prince of wood-carvers, Grinling Gibbons.

The accompanying illustrations serve to indicate the very interesting character of some of the City church interiors; the vestries, as the example from St. Nicholas Cole Abbey suggests, often contain quaint relics of the taste of a bygone era. Such relics, of course, would not be utterly destroyed if the churches were demolished, but would probably find asylum in the homes of British profiteers or American millionaires. Then, while the woodwork, or such objects as those shown in the illustrations, might be got away without irreparable damage, the plasterwork, often extremely well worth preservation, would inevitably suffer severely in being torn down. As may be inferred from a glance at the background against which the font shown on

page 157 is set, All Hallows, Lombard Street, is particularly rich in carving. The pulpit and its sounding-board, and two especially noteworthy oak doorcases, are all elaborately carved, especially the north doorcase. The prospective degradation of such fine specimens of old work into collector's "curios," or exhibits in a museum, cannot be contemplated without pain, which is not lessened when we are told that "such sentimentality" is akin to the barbaric superstition of ancestor worship. We prefer to regard veneration for noble survivals as being, on the contrary, a distinguishing mark of refinement in civilized man.

"Out of evil cometh good." The Commissioners' report, by provoking a storm—or, as someone has said, "a perfect hurricane" of opposition, has demonstrated the existence of an enormous volume of affectionate regard for the venerable churches whose existence is threatened. We hope to have a further opportunity of illustrating the City churches.



CHIMNEYPiece IN VESTRY, ST. NICHOLAS COLE ABBEY,  
QUEEN VICTORIA STREET.





ALL HALLOWS, LOMBARD STREET : THE FONT.



## DECORATIVE PICTURES.



Photo :

Anderson, Rome.

## STUDY OF DEAD BIRDS AND GAME.

By Jan Weenix (c. 1644-1719).

*From the Collection of Sir Frederick L. Cook, Bart, at Richmond*



# Decoration and Furniture from the Restoration to the Regency.

## VI—Decorative Pictures.

By Ingleson C. Goodison.

ONE important resource of the decorative designer throughout the seventeenth and eighteenth centuries consisted in the employment of pictures, conventionally designed, and conceived as decorative units to accord with their environment. These were usually formal flower, fruit, and bird "pieces," or architectural scenes, empanelled in moulded frames enriched with carving, and disposed upon chimneypieces,

and banqueting halls of mighty sportsmen: bouquets of choice blooms in vases of chiselled marble or *orfèvrerie* remind us that the seventeenth-century Dutchman loved flowers with a passionate fondness, and transferred to canvas "all but the fragrance of rare blooms and the flavour of choice fruits reared by the careful culture of Holland." Scarcely less frail and perishable were the tall Venetian glasses and goblets—miracles of



Property of

Theodore W. H. Ward, Esq.

FRUIT PIECE WITH OYSTERS, ETC.

J. De Heem, 1643.

doorcases, or in situations where they were calculated to produce the most impressive effect. In the conception of these pictures everything was subordinated to the decorative purpose, and it should be borne in mind that such works, torn from their setting and encountered amidst the confusion of picture galleries, are robbed of their *raison d'être*. Scenes from the chase, and dramatic representations of combats between fierce animals or birds, were appropriate embellishments of the hunting lodges

and banqueting halls of mighty sportsmen: bouquets of choice blooms in vases of chiselled marble or *orfèvrerie* remind us that the seventeenth-century Dutchman loved flowers with a passionate fondness, and transferred to canvas "all but the fragrance of rare blooms and the flavour of choice fruits reared by the careful culture of Holland." Scarcely less frail and perishable were the tall Venetian glasses and goblets—miracles of

arranged with fine æsthetic judgment and represented with amazing fidelity.

Painters "sprouted from the very soil" of the Netherlands at this period, drawing inspiration from intercourse with Spain and Portugal, Italy and the marvellous East. Spanish occupation of the Netherlands invested portraiture with all the decorative qualities; the migration of Dutch and Flemish artists into Italy disclosed the grandeur and elegiac sentiment of the Campagna with its majestic antique ruins; widetransmarine adventure enlarged the circumscribed domain to distant Java, and enriched Holland with the ancient art, the flora and fauna, of the Orient. All this material afforded a rich field to a school of painters temperamentally endowed with powers of observation—lacking perhaps the qualities of poetic imagination, but inheriting aptitudes for perfection in technique and great manipulative excellence.

The decorative painters seized upon everything bright

and sparkling—nosegays of gay flowers, glittering arms, gleaming *orfèvrerie*, the sheen of satins and the lustre of pearls, gorgeous long-tailed birds of brilliant plumage, the velvety surface of the peach, the bloom upon grape or plum, the lofty vase:—

"Where China's gayest Art  
has dy'd  
The Azure Flow'rs,"

arranging their bouquets with fine feeling for design, and depicting them with consummate draughtsmanship and brilliant yet harmonious colouring and richness of handling, studying the play and reflection of light as it illumines each delicate contour, the limpidity of fluid, the dew-drops glistening in the sun, and suffusing all the precise details with silvery harmonies or golden splendour. The conventional "flower piece" consists of a central bouquet arranged in an antique vase of beautiful contour, sculptured with bassi-rilievi, standing upon a marble slab or balustrade, upon which are a few stray blooms or leaves, drops of



Photo.

#### FLOWER PIECE.

Jacob van Walscapelle, 1667.

Victoria & Albert Museum.

V. & A. M.



Property of

#### FRUIT PIECE WITH A LOBSTER, ETC.

J. D. De Heem, 1695.

Theodore W. H. Ward, Esq.



DECORATION AND FURNITURE.

DECORATIVE FURNITURE.



Plate IV.

June 1920.

STILL-LIFE COMPOSITION.  
Abraham van Beijeren (c. 1620-1674).





water, butterflies and other insects. A magnificent composition of this character in a carved frame adorning a fine chimneypiece bearing the crowned cipher of William III appears in an etching by Daniel Marot: the vase stands upon a low pedestal covered with a richly embroidered lambrequin and flanked by a pair of sculptured sphinges. Marot's pattern-book gives designs for a number of decorative pictures, and it is perhaps worthy of remark that much of the excellence and homogeneity of style prevailing in the decorative arts during the seventeenth and eighteenth centuries is traceable to the pattern-books issued by professional designers, whose general indications were a source of co-operative inspiration to the artists and craftsmen of the period.

The illustration on page 159 represents a picture painted on panel by J. De Heem in 1643, from the capital collection of Dutch pictures formed by Theodore W. H. Ward, Esq. The subject is a characteristic composition of this fine master, displaying a table profusely laden with fruit, oysters, a tall glass, and a goblet of the same material. J. De Heem was a member of a family of painters famous for the delineation of fruit, flowers, and inanimate objects, and this picture is an illustrious specimen of his abilities. A painting, reproduced on page 160, signed J. D. De Heem and dated 1695 exhibits no little similarity, and is hung, in the same collection, as a pendant to the foregoing example.

This theme, with interesting variations, was immensely popular among the wealthier classes in Holland, where true epicureans found great delight in the transitory glories of their tables, and commanded art to preserve with greater permanence these feasts for the eye. Willem Claesz Heda (1594-1679), Abraham van Beijeren (1620-1675), Willem van Aelst (1620-1679), Jacob van Es (1606-1666), Willem Gabron (1625-1679), Pieter



Property of

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FLOWERS IN A VASE.

Rachel Ruijsch.

Gijssels (1621-1690), the De Heems—David (1570-1632), Jan Davidszoon (c. 1606-? 1683), Cornelis (1630-1692)—and Pieter de Rijng (1615-1660) were among the foremost painters of such "breakfast-pieces," as they have been termed, whose pictures are remarkable for taste of arrangement and transparency of colour, combined with rare modelling and a "melting" technique.

Pictures by Jacob van Walscapelle (fl. 1665-1718), an example of whose rare work, from the Victoria and Albert Museum, South Kensington, appears on page 160, are generally small in size, and distinguished by remarkable finish and minuteness of execution. This picture is typical of his favourite subject—a group of flowers and foliage enlivened with butterflies, in a glass vessel standing upon a marble-topped table. Samuel Pepys relates in his interesting diary an account of his visit in 1669 to the studio of Simon Verelst, or Varelst (c. 1644-c. 1721), who practised his art in England with much success, and was greatly esteemed for the high finish and illusive vraisemblance of his works. Pepys's delight in this aspect of the artist's work is given in the worthy diarist's own words:—

[April] "10th. To one Everest (Varelst) who did shew us a little flower pot of his drawing, the finest thing that ever, I think, I saw in my life, the drops of dew hanging on the leaves so as I was forced again and again to put my finger to it, to feel whether my eyes were deceived or no. He do ask £70 for it: I had the vanity to bid him £20. But a better picture I never saw in my whole life, and it is worth going twenty miles to see it."



STILL-LIFE GROUP.

Willem Kalf.





Property of

Theodore W. H. Ward, Esq.

## BIRD PIECE, WITH FLOWERS AND FRUIT.

James Bogdani.

Doubtless the picture to which reference is made in the foregoing was, in point of size, an "easel" picture, as distinct from the larger built-in paintings of purely decorative intention. Belonging to the latter category were those commissioned by Pepys, in the same year, from Hendrick Danckerts—prospects of the four palaces of the King—Whitehall, Hampton Court, Greenwich, and Windsor—which he ordered from that artist in emulation of one forming a chimneypiece at Lord Bellasys's house at Hampstead. Choice hovered between oil and distemper as a medium for the execution of these pictures, and unaccountably a view of Rome was substituted for that of Hampton Court. The artists of Holland had found at this period landscapes invested with true decorative sentiment in the vicinity of Rome, amidst the solemn ruins of majestic temples. In the dignified state-rooms at Hampton Court Palace are still to be found scenes of this description painted by the Huguenot *émigré* Jacques Rousseau, which are utilized as sopra-porta pictures—a number of which this artist also painted for the adornment of Montagu House in Bloomsbury Square.

"Fixed landscapes" and "perspectives," views of cities, stately harbours—"sea-ports" or "embarkations"—sea-pieces and maritime engagements, were popular contributions to contemporary decoration under Wren and the succeeding architects of the Georgian era. Archer's fine Board Room, at the Admiralty in Whitehall, boasts two overdoor pictures—sea-pieces attributed to Van de Velde—in frames of carved wood enhanced with gilding. There is a reference in Pepys's entertaining diary (1662-3) to the "perspective" by Hoogstraeten in the "little

closett" at the house of Mr. Povy in Lincoln's Inn Fields, which being placed opposite a doorway gave the illusion of looking through a vista of a Dutch house-interior,\* imposing upon the visitor by a remarkable appearance of actuality.

The works of the majority of Dutch still-life painters claim careful scrutiny by reason of their extreme precision and meticulous finish, which is nevertheless obtained without undue sacrifice of breadth. These artists delighted in the minutest detail and delineated with botanical exactitude, exhibiting a remarkable feeling for reality, and at the same time placing emphasis on the pictorial, using their subjects for interpreting effects of light and as a vehicle for brilliant glowing colour.

During the second half of the seventeenth century England produced few native painters, but freely employed foreign talent and absorbed the works of innumerable foreign artists. Religious intolerance in neighbouring countries drove thousands of gifted and highly trained artists, artisans, and craftsmen to the hospitable shores of this island, and upon the restoration of the monarchy began an extensive activity to repair ravages caused by civil war, the iconoclasm of the Commonwealth, and by the Great Fire of London. In the wider domain of painted decoration, encouragement had previously been given to foreign artists such as Rubens, Gentileschi, De Critz, and Cleyn, under Inigo Jones; while the buildings of Wren and his contemporaries found employment for Heude, De La Fosse, Verrio, Belucci, Chéron, Parmentier, Berchet, Ricci, Laguerre,

\* M. Jourdain, "Art Journal," 1911, Oct.





PEACOCK, BIRDS, AND FOWL.  
Melchior D'Hondecoeter.

and Lanscroun. Streater and Thornhill were native artists, and so was FRANCIS BARLOW (c. 1626-1702), who worked usually in

the more contracted sphere of decorative picture-painting. His excellence consisted in the representation of the feathered tribe, the heron, crane, pelican, and cassowary, waterfowl standing in marshy ground by a pool. Among the most familiar names in the decorative delineation of bird-life are MELCHIOR D'HONDECOETER (1636-1695), JAKOB VICTOR (fl. 1670), WIJNSTRANCKS (fl. c. 1667), JAN BAPTIST BOEL (1650-1688), JAN VAN ALEN (1651-1698), LUKE CRADOCK (d. 1717), PIETER CASTEELS (1684-1749), and JAMES BOGDANI (d. 1720), of whom D'HONDECOETER is by far the most renowned. Bird-pieces by Cradock and Casteels are numerous in England. Bogdani, "the Hungarian," of whom few authentic particulars have transpired, was decorative-painter to Queen Anne, and is well represented at Kew "Palace" and in the accompanying illustrations. The fame of JAN WEENIX (1640-1719) rests especially upon his paintings of dead game and weapons of the chase, which are represented usually in a decorative landscape, and grouped against the pedestal of a finely sculptured vase. He usually introduced a hare into his compositions, and painted fur or feather with remarkable truth.

Subjects of a similar nature were painted by JAN FYT (c. 1669-1661) and ANTON GRIEF (1670-1715).



Property of

BIRDS IN A LANDSCAPE.  
James Bogdani.

Theodore W. H. Ward, Esq.



The name of the flower and fruit painters is legion, and even by confining it to the most famous, or to painters who practised their art, or whose works were numerous, in this country, during the period under review, the list is too extensive to particularize. JEAN-BAPTISTE MONNOYER (1635-1699)—formerly called "BAPTISTE"—is easily the most famous of the earlier painters of "flower pieces," as JAN VAN HUIJSUM (1682-1749) is of the later school: for just as all wood-carving is popularly ascribed to the hand of Gibbons, all mid-Georgian furniture to Chippendale, all decoration of a certain late-Georgian character to

and sometimes fruit, with marvellous fidelity, great beauty, and fine decorative effect. To the foregoing should be added the fruit-painters and breakfast-painters who sometimes painted flowers—De Heem, De Rijng, and Van Beijeren, to whom reference has previously been made—MICHAEL ANGELO DI CAMPIDOGGIO (1610-1670), ALART COOSEMANS (fl. 1630), WILLIAM GABRON (c. 1620-1679), PIETER M. GILLEMANS (d. 1692), and WILLEM KALF (c. 1621-1693), the painter of the superb "still life" which is illustrated on page 161.

Splendid decorative compositions of antique ruins issued



Property of

FLOWERS AND FRUIT.

Jan van Os.

T. W. H. Ward, Esq.

Adam, so every flower painting is by "Baptiste" or Van Huijsum, every trophy of the chase by Weenix or Fyt.

DANIEL SEGHERS (1590-1661), MARIO DI FIORI, or NUZZI, (1603-1673), JAN DAVIDSZ DE HEEM (1606-1683), JUAN D'ARELLANO (1614-1676), JACOB VAN WALSCAPPELLE (fl. 1670), JORIS VANZON (1623-1667), CORNELIS DE HEEM (1630-1692), MARIA VAN OOSTERWIJK (1630-1693), ABRAHAM MIGNON (1639-1697), SIMON VERELST (1644-1721), JAMES BOGDANI (d. 1720), RACHEL RUIJSCH (1664-1750), JAN VAN HUIJSUM (1682-1749), and JAN VAN OS (1744-1808), all painted flowers,

from the brush of GIOVANNI PAOLO PANINI (c. 1691-1764), views of Venice and the lagoons from ANTONIO CANALETTO (1697-1768) and FRANCESCO GUARDI (1712-1793), and prospects of the buildings of London were made by SAMUEL SCOTT (d. 1772). Well-known painters of sea-pieces were THOMAS VAN WIJCK (c. 1616-c. 1677), JAN VAN DE CAPELLE (c. 1624-1679), LUDOLF BAKHUYZEN (1631-1708), WILLEM VAN DE VELDE (1633-1707), "Old" JAN GRIFFIER (c. 1645-c. 1718), and PETER MONAMY (1670-1749).

(To be continued.)



THE ROYAL ACADEMY EXHIBITION, 1920.



Plate V.

June 1920.

"THE MAN CHILD."

By W. Reid Dick.

Plaster Model of Life-size Group executed in Bronze.





# The Royal Academy Exhibition.

A VERY industrious weeding-out process has this year excluded all paintings that were not up to a fairly high standard of merit. A cynic would say that it has also eliminated all pictures of first-rate importance, for certainly nothing on the walls advances an indisputable claim to come into that high category. There is nothing conspicuously bizarre or eccentric; and it well may be that in the determination to keep out everything of doubtful quality the committee turned down now and again a picture that had no other fault than the unfamiliarity of the artist's method or subject. One suspects that the hanging committee adopted the "safety first" motto to which editors are said to cling tenaciously—"When in doubt, leave it out." We are promised an opportunity of testing this issue; for the more than usually numerous "dejected rejected" are threatening to hold a show which shall prove conclusively that all the best pictures were ruthlessly banished.

Although there were no Sargents, the exhibition is, nevertheless, rich in portraits, many of them of a very high order of excellence. Those that answer to this description would make a long list, and where there are fine examples of Lavery, Shannon, Llewellyn, Orpen, it seems blatantly invidious to single out a half-length by Sir Luke Fildes as the most interesting portrait in the collection—interesting, that is, personally from its subject and its author if not from the power shown in its execution, which, however, in itself commands admiration. It is the vivid portrait of Mr. H. F. Dickens, K.C., the Common Serjeant, and, of course, the son of Charles Dickens, of whom Fildes was the friend, and whose pathetic "Empty Chair" at Gad's Hill Place Sir Luke painted some fifty years ago. He exhibits four or five other fine portraits. Orpen's "Sir Clifford Allbutt" is very well observed, but his portraits of the great ones at the Peace negotiations are on too small a scale. Everyone is agreed that he has made far too much of his backgrounds. Of special interest to architects are the portraits of Mr. Henry T. Hare, by Sir William Llewellyn, and that of Mr. Delissa Joseph, by a lady bearing the same surname.

In the landscapes there is a return to the old objective methods, of which the theory is, "Paint what you see, and do not be subjective or self-conscious. Individuality will out, but to force it is to beget

mannerism." If the individuality is weak, the landscape will be a mere transcript. And, in truth, there are very few pictures this year that show the imaginative sympathy with nature without which great painting of any kind, or any other work of art, is not achieved.

In the Architectural Room there is very naturally a dearth of important new work. Interest is at once attracted by a fine model of the East Pavilion of the south side of Regent's Quadrant. It bears the names of Sir Reginald Blomfield, Mr. Ernest Newton, and Sir Aston Webb, but it is easy to see that it owes most to Sir Reginald—is, indeed, very characteristic of his virile style. Other specially noteworthy exhibits are Mr. H. Chalton Bradshaw's lay-out of a public park for the Corporation of Liverpool, Mr. Ernest Newton's house at Burgh Heath, Mr. G. Gilbert Scott's interior of a proposed chapel for Liverpool College for Girls, and Sir Edwin Lutyens's interior of a Delhi ballroom, which owes much of its effect to Mr. Walcot's fine rendering. Mr. Beresford Pite is well seen in his National

Insurance Building, Euston Road, which adds imagination to scholarship, and is therefore impressive to behold as well as appropriate to its use—a sound and vigorous design.

Another notable design for a commercial building is Mr. Frank Atkinson's perspective (rendered in water-colours by Mr. Cyril Farey) of premises in Kingsway for the General Electric Company. Scale and detail are alike admirably consistent.

Of the dignity that becomes a bank there is an excellent example in the elevation designed by Messrs. Mewès and Davis for the Antwerp branch of a London bank. Another excellent design for a bank is that by Mr. Paul Waterhouse, whose work has the piquant interest that it will materialize in Paris—on the Boulevard des Capucines, where, beyond question, it will do credit to British architecture. Mr. Curtis Green's design for premises in Piccadilly is another fine commercial design.

The sculpture is of great technical excellence, but is overdone with busts, which seem more numerous and more lifelike than ever. Of poetry there is but little. Some of it has got into Mr. W. Reid Dick's very beautiful and finely sincere bronze head of "Joan," which, with the same sculptor's more ambitious and very finely conceived bronze group "The Man Child," we here reproduce.



"JOAN."

Plaster Model of Bronze Head by W. Reid Dick.  
The Royal Academy Exhibition, 1920



# Publications.

## The Foundations of Classic Architecture.

LANGFORD WARREN was a great teacher. He saw into and through his subject, and could impart and interpret what he saw. He was not contented with having acquired a profound knowledge of architectural history. He had to get at the heart of it, to generalize upon it, to deduce vital principles from it. He wrote: "We must seek to combine scholarship with artistic impulse and enthusiasm, must seek to give that impulse and enthusiasm the sure basis of knowledge. For the support which the architect of the past received from tradition, we must substitute scholarship. Not the scholarship which is concerned with facts merely, with archæological study of outward forms; but the scholarship concerned with principles, which studies the art of the great epochs of the past in order to understand, if possible, those fundamental qualities which made it great, which penetrates to the meaning of the forms used, which analyses and compares for the purpose of gaining inspiration, in order that it may create by following consciously the principles which are seen to be followed unconsciously in the great art of the past, developing if possible by degrees a tradition of what is best in all past forms; because it understands what to take and what to modify in order to meet the conditions of the present." That is as clear and as cogent a statement of the case as can be; and the conception that it embodies was consistently developed in all Warren's teaching, and is at the root of most that is written in this posthumously published book.

Herbert Langford Warren was, strange to say, an Englishman. He was born in Manchester on 29 March 1857; but why in the portrait prefixed to his book he is so ultra-American in appearance—he is rather like President Garfield—is no doubt because on his father's side he was of New England Colonial ancestry. Educated partly in Manchester and partly in Gotha and Dresden, he entered in 1875 the office of William Dawes, a Manchester architect. Emigrating to America in 1876, he was from 1877 to 1879 a student in architecture at the Massachusetts Institute of Technology, under William Robert Ware and Eugène Letang. From 1877 to 1879 he was in the office of H. H. Richardson, Brookline, and Warren had a hand in nearly all the important work that Richardson was then doing. Naturally the great Richardson had a high opinion of him. He left Richardson in 1884 for a year of European travel. Returning to America next year, he set up in practice in Boston. "He designed," says Mr. Fiske Kimball in the introduction to Warren's book, "with skill and restraint, and all his buildings are marked with the same scrupulous regard for historic precedent, consistency of character, and refinement of detail."

With this sane and broad outlook on architectural history, Warren must have had, during his quarter of a century of teaching (from 1893) at Harvard University, an incalculably valuable influence on the architecture of the country of his adoption; for, as Mr. Kimball says, "As a teacher he was remarkably equipped, and of abounding enthusiasm for his subject. His experience as a practising architect and as a teacher of design, the broad range of his knowledge of general history and literature, and his appreciation and love of all the arts and crafts, made his treatment of the History of Architecture much more than mere archæology."

He wrote the leading articles in the opening numbers of the American "Architectural Review" and the "Brick Builder,"

and contributed to Russell Sturgis's "Dictionary of Architecture and Building" the articles on mediæval architecture. Much other literary work he did; and the work before us is in reality the first volume of a contemplated history of architecture. It fulfils its title, however, and is to that extent complete. He begins, of course, with Egyptian, not only because it is the oldest of the great styles, "but still more because many of its forms underlie, however remotely, those of the European styles." Development is then traced through Mesopotamia, Persia, and the Ægean, until finally we come to Greece, with its logical construction and beautiful ornaments. A passage that catches the eye in glancing through this fascinating chapter is worth quoting for its clear exposition of a subject on which there is much muddled thinking: "A building or a style of architecture will be more or less admirable as the requirements of these essential principles of both sensuous and organic harmony are more or less completely fulfilled, and in proportion also to the essential nobility of the purpose to be expressed. The sense of appropriate and harmonious relationship of all the parts to the whole, and of the whole to its essential purpose and environment—this it is that produces the impression of beauty in the work of art, as in nature. Beauty is the perfect expression of nature's laws of order, of organism. And this sense of harmonious relationship will be felt by the trained mind, not only with regard to relationships merely visual or sensuous, but also with regard to those other relationships which have to do with the poetic expression of purpose, of material and structure, and of environment which may be called organic." Definitions of beauty can never be final, but when they are as clear-cut as this one they give a closer and clearer view of what is eternally evasive. This, the most carefully elaborated chapter in the book, is also more profusely illustrated than the others; and the volume, with its masterly insight, its scholarly collection of data, and its clear elucidation of principles, will be a great boon to all students and teachers of architectural history; while the most seasoned architect will rise from it with a quickened perception and firmer grasp of fundamental principles.

*"The Foundations of Classic Architecture." By Herbert Langford Warren, A.M., late Fellow of the American Institute of Architects and Dean of the Faculty of Architecture of Harvard University. Illustrated from Documents and Original Drawings. The Macmillan Company, New York. Macmillan & Co., Ltd., London. Price 32s. net.*

## The Liverpool Architectural Sketch Book.

Its publication interrupted by the war, the new volume of the Liverpool Sketch Book contains the work of three periods—pre-war, mid-war, and post-war. In other words it contains examples of the designs the students were doing before the war changed profoundly men's thought and outlook; it shows also examples of work done by those students whom force of circumstances kept out of the war; and, finally, it presents designs made by men who were on active service. It is interesting to compare the designs produced in these well-marked variations of influence. But the intrinsic interest of the volume is that it shows the kind of work which has enabled students of the Liverpool University School of Architecture to be so phenomenally successful time after time in carrying off the British Prix de Rome and other covetable awards. Mr. F. O. Lawrence, this year's winner of the Rome prize, is, indeed, represented by



some of the drawings with which he was successful in the preliminary stage of the competition. For this reason the book will doubtless be eagerly sought by students and teachers.

*"The Liverpool University Architectural Sketch Book," Being the Annual of the School of Architecture of the University of Liverpool. Edited by Professor C. H. Reilly and Lionel B. Budden. London: Technical Journals, Ltd., 27-29 Tothill Street, Westminster, S.W.1. Price 10s. 6d. net.*

### Enlart's Manual of French Archæology.

A SECOND edition, considerably enlarged, of M. Enlart's scholarly and useful "Manuel d'Archéologie Française" is now in preparation, and we have received the first volume of it, which forms the first part of the section devoted to religious architecture. In France the term "archæology" is construed in a wider sense than it is with us, who show a decided tendency to restrict it to small objects of antiquarian curiosity. These minor matters will in due course doubtless find place in M. Enlart's comprehensive and ambitious scheme; but the volume under notice is, as its sub-title explains, wholly given up to ecclesiastical architecture. It is a painstaking treatise, and as it is written with as much enthusiasm as knowledge, in the engaging manner of your French savant, it can be unhesitatingly classified as literature. A bibliography covering many pages shows the vast extent of the author's reading and research, and is, besides, of considerable intrinsic value as an indication of the sources of information on a subject on which, in England, scholarship has not been lavished. For this defect in our education M. Enlart's book, with its illuminating text and its 225 illustrations of whole buildings, sections, and details of construction and ornamentation, should provide effective first aid, and for this service it can be most cordially recommended.

*"Manuel d'Archéologie Française depuis les Temps Mérovingiens jusqu'à la Renaissance." I.—Architecture Religieuse. Par Camille Enlart, Directeur du Musée de Sculpture Comparée du Trocadéro. Deuxième Edition, revue et augmentée. Paris: Auguste Picard, Rue Bonaparte, 82. Price 18 francs paper covers.*

### Design of Coins and Medals.

AN outstanding feature of the April issue of "Scribner's Magazine" is an article on "Our Money and Our Medals," by Adeline Adams. Occupying the "Field of Art" section of the magazine, the article deals with the artist's share in medal-making and money-making. Our author leads off with this exposition of sound doctrine: "Now money is, and should be, an object, an important, dignified object, and our coins should therefore have beauty and distinction as well as serviceableness. The legal tender of a great nation must not be merely the drudge; it should have something of the historian about it, something of the herald, and it should be an inspiring sight for the eyes." It probably qualifies on the last clause with or without the aid of art, or whether the art be good or bad; but that is a side issue.

Coins ought to be comely, if only to redeem them from sordidness. "In the days of the ducats and zecchins," says our author, "surely doges, popes, and kings cared very much about the looks of their coins and medals." She might have gone very much farther back for precedents, and indeed, later in the article, she records the enthusiasm of Saint-Gaudens, and of Roosevelt who had commissioned him to design images and superscriptions for the currency, over the old high-relief Greek coins; but her object is not historical; she sets out to prove that while Americans desire beauty in their medals, and their sculptors have shown a genius for the medallist's art, the republic, until

lately, had not felt very keenly the need for beauty in their everyday hand-to-hand pieces of silver, nickel, or copper.

High-relief coins, however, are impracticable for modern currency. Our money must be made so that it will "stack" easily: hence the image and the lettering must be sunk slightly lower than the raised rim whose functions are to facilitate the stacking and to protect the stamping. But it was through Roosevelt's precedent that distinguished sculptors have been since employed to design American coins, with the result that, "thanks to our spirited 'buffalo' five-cent piece designed by Fraser, our silver dime and silver half-dollar by Weinman, our silver quarter-dollar by MacNeil, and our 'Lincoln' cent by Brenner, our coinage compares favourably in appearance with that of other nations." It is otherwise with the American paper currency: for, says our author: "In general, our paper money is uglier than necessity warrants, even admitting all the very real difficulties which stand in the way of finding for beauty a happy issue out of our National Bureau of Engraving and Printing. If American money is as good as any in the world to-day, it ought to look the part, even on paper: but does it?" The answer would seem to be in the negative, as we fear that it would be if it referred to our own contract notes.

The author suggests the formation, for the guidance of designers, of "a complete museum of all the moneys of the world, paper as well as metal." Roty's figure of "La Semeuse," on the French ten-sou piece, "did much," she claims, "to change the minds of medallists the world over. That figure in its simplicity sang a new song in coins. Designers of coins received from it, according to their temperaments, either a jolt to their old ideas or a clear call for their new ones." The article is illustrated with reproductions of Robert Aitken's Watrous medal; J. E. Fraser's Victory medal; D. C. French's French and British War Commission medal, 1917; A. A. Weinman's Saltus medal; the Chester Peace medal; John Flanagan's Prince of Wales medal—not a very good likeness of our "Prince Charming"; the Victor Brenner plaque, with its superbly beautiful lettering; and Paul Manship's Jeanne d'Arc medal. It would seem that the Americans have the medal habit stronger than it has been developed here; but in Germany there are at least 580 varieties! Messrs. Constable & Co. are the London publishers of "Scribner's."

### Foundations for Machinery.

FOUNDATIONS for machinery are much too often put in more or less by guesswork, and since they have to withstand shock and vibration as well as dead weight the guess is as likely as not to turn out to be wrong, and then great expense is incurred in supplying the requisite strength. It is not only much cheaper, but is in every way more satisfactory to provide the necessary stability at the outset, and "Foundations for Machinery," by Henry Adams, sets forth very clearly the true principles on which foundations should be designed. The first chapter deals with principles upon which the supporting power of soil depends; the second with excavations, timbering, and piling; the third with concrete and its mixing; the fourth with designing the foundations; the fifth with safe loads; and the sixth with remedies for vibration. This very useful little book appears most opportunely at a time when machinery is being laid down more extensively than ever before in the world's history, and it summarizes the knowledge of an expert of unrivalled experience in such work.

H. DE C.

*"Foundations for Machinery." By Henry Adams, M.Inst.C.E., M.I.Mech.E., etc., with 50 illustrations and 9 tables. London: Technical Publishing Company, Ltd., 1 Gough Square, Fleet Street, E.C. 4.*



### Publications Received.

"Old Crosses and Lychgates." By Aymer Vallance. B. T. Batsford, Ltd., 94 High Holborn, London.

"The Foundations of Classic Architecture." By Herbert Langford Warren. Traces the development of the styles of Egypt, Western Asia, and Greece to their culmination in Athens of Pericles. Price 32s. net. Macmillan & Co., St. Martin Street, W.C.2. (See review, page 166.)

"Domestic Architecture in Australia." By Sydney Ure Smith and Bertram Stevens in collaboration with W. Hardy Wilson. Angus and Robertson, Ltd., Sydney.

*Any of these publications may be inspected in the Reading Room, Technical Journals, Ltd., 27-29 Tothill Street, Westminster.*

### Egyptian Decorative Art.

DESIGNERS who flock to their old sources of inspiration in Europe after the signing of the armistice, following four years of enforced staying at home, are coming back again to the art of seven thousand years ago in American museums, convinced that it offers far greater opportunity than the relatively modern art of Europe. For a quarter of a century the directors of these museums and the archaeologists employed by them have been dinning into the ears of artists and designers the inspirational value of Babylonian and Egyptian monuments, decorative panels and wall designs. But it was not until the war blocked easy access to Italy that they succeeded in getting an audience.

Instructors in applied design have been of considerable help to the movement by constant iteration of the charge that the average American wall and floor covering design is hideous. According to the "American Architect" Miss Violet Oakley, known nationally both as a painter of portraits and of decorative panels, was one of the first to respond to the appeal of the museums. She made many sketches in the halls of the University of Pennsylvania Museum for the later of her mural decorations for the Pennsylvania State Capitol at Harrisburg. Encouraged by this example, a few of the large wall and floor covering manufacturers sent their designers on experimental trips to the museum in 1915. Since that time the habit has grown.

Until recently, however, the use of ancient models was looked upon merely as a temporary expedient. Now, according to the museum authorities, the designers have had opportunity to compare their work of the last four years with earlier productions, and they are coming back to Babylon. China, also, is coming in for her share of recognition, particularly in rugs. Within the past six months nearly every large manufacturer has started the production of Chinese rugs, the patterns for which in many instances are copies or developments of designs on ancient examples from the Flowery Kingdom. This art is older in some respects than that of Greece. It was at its zenith when Europe was going through the Dark Ages, when China was the cultural centre of the world. Authorities of the museum have taken advantage of this trend to utter an appeal for a revival of the classic in decoration. And right in line with this appeal is an argument put forth by Dr. George Byron Gordon, director of the museum, concerning the essential identity of art and craftsmanship.

The sculptor, the painter, and the story-teller in their work and in their achievements share the same traditions as the mason, the goldsmith, and the weaver, says Dr. Gordon. Whenever in the world's history this identification was an accepted fact, when a close association between art and craftsmanship marked the order of things, when the atelier was the workshop,

when the artist and the craftsman were one, then great works were wrought and great names were handed down. Whenever an artificial distinction arose, art, entering a barren field, became the subject of affectation, and craftsmanship was debased. Such a distinction does not correspond with any reality of life. When artists attempt to set up among themselves an exclusive cult based on a belief in some form of special dispensation, it means that art is dead.

For the last six years or more the University Museum has been taking steps to inform those interested that its collections afford an unusual opportunity for guidance in the designing of modern manufactures. We have repeatedly pointed out, says the director, that the application of art as represented by traditional standards and historic precedents to fabrics of all kinds, to the products of the mills and the kilns of modern industry, is a lesson that has to be learned if this country is to hold its own even in a commercial sense in competition with the older civilization of Europe.

A staff of artists and instructors has been engaged to take charge of the general educational work for which the museum is equipped, and especially to help visitors, including the artisan, craftsman, designer, merchant, or manufacturer, to translate the collections into terms applicable to the work of each. It is the business of these instructors to explain the design and workmanship that belonged to other times and places, and to show how they may and ought to be adapted to modern American conditions and American ideals without in any way violating the essential fitness of things.

In the plan to open up more fully the resources of the museums to the craftsman, the artist, the designer, the merchant, and the manufacturer, there is complete recognition of the fact that the interests of the museum are closely related to the interests of modern commerce and industry. In this co-operation the museum's part will be to guide each effort in any line of production to the attainment of a successful decorative performance.

American art in the future may be new, but if it is to be worth anything it must have its background of legend. In this connexion it is well to state that American industrial art has recourse to a supply of rich material for utilization that belongs peculiarly to its own province; that is, art and craftsmanship of the various native races of North and South America. It is very interesting to note that there is at present a distinct tendency among designers visiting the museum to take their motifs from these native American sources.

It is being said that the life and legend of the Indian were marked by a rich spiritual experience in keeping with the vast continental spaces in which he dwelt for ages—the first of mankind to gain a knowledge of the gods that he recognized in forest and lake and mountain and plain of this his native land; the first to live in close communion with them and to give passionate utterance to these themes in his native art. There is no doubt that the appeal that this utterance makes to many Americans and that attracts many designers instinctively to aboriginal American traditions in their search for fresh inspiration has its source in the unconscious influence of nationality.

Perhaps, as some advanced artists claim, these ancient and long-cherished American themes, under the impact of a new civilization, may liberate a spark that will kindle an enthusiasm among Americans for whatever is true and beautiful in their everyday environment. It would be entirely in keeping if the energy thus set free, acting directly on native American design, recast in new moulds and informed by European tradition, should prove a powerful agency in the production of an American industrial art with a character of its own.





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# Chronicle and Comment.

## Salient Features of the Month's Architectural News.

### The Royal Gold Medallist, 1920.

A pleasant interchange of courtesies, in French, the language of courtesy, between Mr. John W. Simpson and M. Charles Girault, the Institute nominee for the 1920 Royal Gold Medal, shows how convenient and comely a thing it is at such a crisis to have for President a Membre Correspondant de l'Institut. One would hesitate to say whose French has the more fluency and grace—that in which Mr. Simpson pays the compliments, or that in which M. Girault acknowledges them. A few data of M. Girault's career will not come amiss. M. Charles Girault was born on 27 December 1851, at Cosne (Nièvre). He is Officier de la Légion d'Honneur and Officier d'Académie, Membre de l'Institut, and architect to the Palace of Fontainebleau. Among his principal works are: "Restauration" of the Golden Piazza of Hadrian's Villa (1885); Palais de l'Hygiène and Palais de la Chambre de Commerce, at the Paris Exhibition (1889); Tomb of Pasteur at the Pasteur Institute (1896); Petit Palais at the Paris Exhibition (1900), at which exhibition he was architect-in-chief of the Grand Palais; Hotel, 21 Rue Blanche, Paris (1901); Judges' stands at the Longchamp Hippodrome (1903); enlargement of the Château Royal, Laëken, Belgium (1903-4); Arcade du Cinquantenaire, Brussels (1904); Musée du Congo, Teroueren, Belgium (1904-5); the Pasteur monument, in collaboration with the sculptor Falguière (1904); Grand Portique du Promenoir, Ostend (1905-6); and several residences, hotels, and commercial buildings.

### Death of M. Jean-Louis Pascal.

We greatly regret to hear of the death of M. Jean-Louis Pascal, Membre de l'Institut. Born in 1837, he was seven times logist, and won, in 1859, the second Grand Prix de Rome, a feat he subsequently repeated. Finally he gained, in 1866, the coveted Grand Prix itself. In 1903 he was made a Commander of the Legion of Honour, and in 1914 he was awarded the Royal Gold Medal of the Royal Institute of British Architects. His many distinguished pupils include Henri Paul Nènot (who was the Royal Gold Medallist of 1917), Sir J. J. Burnet, and Messrs. Mewès and Davis. Among Pascal's purely artistic work are the monuments to Regnault, Michelet, Carnot, Hugo, Garnier, in all of which he collaborated with sculptors of eminence; and his town houses are unexcelled for beauty. A man of singular personal charm, "Père Pascal" exercised enormous influence on the training and development of architects, and on the general trend of the architectural movement of his generation.

### Bank of England Building.

If Soane's masterpiece, the Bank of England building in the City of London, had been two stories higher, there would now be no question of reconstructing it. Rumour has it that the governors are contemplating this step, to which, quite obviously, the current talkativeness about the necessity for tall buildings in order to make the most of valuable land in the City has been a direct incitement. It might be possible to add the requisite stories without destroying either Soane's work or that in the Cockerell rooms. A competition, open to all architects throughout the Empire, has been suggested. If it is held, an entirely new building, or additions incorporating the old work, should be left to the option of the competitors.

### The R.I.B.A. Elections.

This paragraph will be published too late to influence the results of the R.I.B.A. elections, although written in advance of them, and in the hope that there would be a very full exercise of the franchise, so that the new Council could enter with confidence and courage upon the unusually formidable tasks that await them. Nor is the moral effect of such plenary support confined to the Institute officers. It convinces, not to say overawes, their opponents. A further source of strength is the election of men upon whose loyalty the President can depend.

### The Institute's Year's Work.

The annual report of the R.I.B.A. shows that the Council has had a particularly strenuous year. Its "Future of Architecture" Committee has collected "a large amount of evidence and information of a most instructive character" which will be handed over to the executive of the Unification Committee. With this committee, which was created at a special meeting of the Institute last March, to prepare a broad scheme of unification and registration, the moulding of the destinies of the Institute, if not of the profession as a whole, obviously rests to an almost overwhelming extent. Promise is made of considerable educational reform and expansion, and it is mentioned that the income from the bequest of £5,000 by the late Sir Archibald Dawnay will be applied to scholarship foundation. The Institute has acted conjointly with the Society of Architects, and with other organizations, in making representations to the Government that the immediate removal of all State restrictions on building is essential to the healthy functioning of the industry. An unusually large number of competitions have been reported to the Institute as infringing the regulations, and in each instance prompt action has been taken, usually with success. An increase in the rates of subscription is recommended as essential to the effectual carrying on of the Institute's various activities.

### Luxury Building.

At the annual general meeting of the R.I.B.A. on 3rd May, it was resolved, on the motion of Mr. Delissa Joseph, seconded by Mr. H. W. Wills, "That the Council be requested to call a public meeting of architects, surveyors, builders, operatives, property owners, and members of allied societies and other bodies interested, to protest against the present method of applying the luxury clauses of the Housing Act, and with the view to sending a delegation to the Prime Minister to point out the national danger involved in such application." The Architects' Assistants Union have sent to the Minister of Health a strong protest against the State embargo, declaring that by depriving architects of remunerative work it will compel them to discharge their assistants.

### Ideal Public-House Competition.

Messrs. Samuel Allsopp and Sons, Ltd., of Burton-on-Trent, are inviting competitive designs for an "ideal public-house." Three premiums—£200, £175, and £125—are offered. The assessor is Mr. W. Curtis Green, F.R.I.B.A., and designs must be submitted before 30 June.









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The Architectural review

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